

GV

511

.D38







HOW



TO JOIN A



CIRCUS.



NEW YORK;
HAPPY HOURS COMPANY,
No. 1 CHAMBERS STREET.

HOW TO JOIN

THE

CIRCUS

AND

GYMNASIUM.

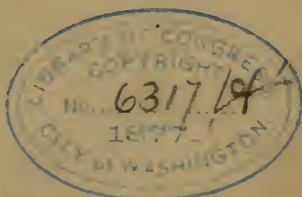
BY

✓
TONY DENIER,

THE CELEBRATED CIRCUS AND PANTOMIME CLOWN.

15.19
9558
WITH HINTS TO AMATEURS AND ADVICE TO PROFESSIONAL PERFORMERS, WITH PRACTICAL INSTRUCTION IN ALL BRANCHES OF THE BUSINESS.

NEW YORK:
HAPPY HOURS COMPANY,
No. 1 CHAMBERS STREET.



[1897]

QV511
D88

Entered according to Act of Congress in the year 1877, by
O. A. ROORBACH,
in the office of the Librarian of Congress at Washington.

THE CIRCUS.

PAST AND PRESENT.

FROM THE SHOW WHICH PLEASED GEORGE WASHINGTON
DOWN TO THE DAYS OF BARNUM—GAINING IN GLITTER
AND LOSING IN SOLID MERIT—PAD RIDING, CALICO
HORSES, AND OTHER MYSTERIES OF THE SAWDUST
ARENA.

THE first circus in the United States was run in 1780 by a man named Rickets. Definite information as to its organization is now of course unattainable, but if reproduced at this day, and put in contrast with the enormous circuses now competing for public favor, it would doubtless be considered a very small affair. Such as it was, however, Gen. Washington and his staff patronized its performances in Philadelphia, and it was deemed quite a high-toned amusement for that city in 1780. Two or three years later a Frenchman named Boschard was associated in management with Ricket's, and when the latter died the enterprising Gaul for some time had the business all to himself. His success encouraged rivals, and several circus companies sprang up during the latter part of the last and the beginning of the present century. It is very doubtful, however,

if all combined would have made up a show as big as Barnum's was in 1875, or if their expenses or receipts during the forty years between 1780 and 1820 would have figured up as large as those of any one of a dozen circuses of the present time for a single season.

Few people have any idea how very crude a thing the American circus was as late as 1828. At that time nine horses and seven men constituted a full troupe. The band was made up of a hurdy-gurdy, a clarionet, and a bass drum; there was no roof to the ring enclosure; the largest "posters" were about 16 by 44 inches, and their pictorial ornamentation was confined to a rude wood cut about six inches square, in the centre of the sheet, and painted in black; and performances were rarely given at night, except in the very largest towns, where means for feebly illuminating the ring with candles could be improvised. Gipsy-like the circus men of that day went from place to place by night, moving altogether by wagons, oft-times startling early-arisen villagers into joyous expectation by their white canvas fence at break of day; waking the echoes with a solitary trumpet's shrill notes, proclaiming that the show had come to town; infusing an unwonted excitement into all human and animal life in the vicinity by their wondrous performances during the afternoon and evening, and with the shades of evening folding their tent (only it wasn't a tent) like the Arab and quietly stealing away, leaving behind them as a tangible reminder of vanished joys the ring in the earth, where emulous boys would tumble and prance and scuffle, until rain and sun and frost had beaten it out of sight.

But there were things then for which the old circus men of to-day sigh vainly. The tavern keepers' charges were but thirty-seven and a half cents a day for each man, and very often even that was remitted, the pleasure of the showman's company being accepted as compensation for their entertainment. There was no license to pay; no ground rent was demanded; one little poster of the sort described was generally deemed sufficient for a town; no costly trap-

pings, costumes, and paraphernalia were expected or required ; forage for the horses was cheap ; newspapers were few, and what there were did not expect column advertisements, and the percentage of "dead heads" in the audiences was exceedingly small. Merry days those for the circus men.

SIMPLICITY GIVING PLACE TO GORGEOUSNESS.

In 1830 began to be inaugurated the new order of things, wherein costly luxury made insidious inroads upon the primitive simplicity described. Purdy, Welch & Co.'s mammoth show started out upon a scale of such magnificence as dwarfed all its predecessors and rivals. It boasted twenty-four gray horses, and—a thing until then unheard of, and associated in the popular mind with royalty, unbounded wealth, and lavish prodigality—it actually had a brass band of eight pieces. It also encouraged a new dignity on the part of performers. Prior to that time upon the accomplished artist who ground the hurdy-gurdy, the talented musician who manipulated the bass drum, and the distinguished foreigner who blew the clarionette, used to devolve the duty of putting up the canvas, while that inimitable humorist, the clown, assisted by the dignified ringmaster, the unequalled tumbler, the world-renowned equestrian, and the courteous and enterprising manager, used to wield the shovels and rakes for making the ring and spreading the sawdust (when there was any to spread).

But after a time canvassmen appeared on the scene to do all that rough work, and spare the delicacy of feeling of the various professional artists. Then, too, to enable the maintenance of such Oriental splendor, the range of performances was increased. A tent was substituted for the old-fashioned circus fence, that showers might no longer be actual calamities, and an arrangement was made for lighting it with candles on a frame about the centre-pole, so that night performances might be given.

From that time on, improvements, new expenses, and attractions were constantly being added to the circus until it

was what we see it to-day. How small do Purdy & Welch's twenty-four gray horses, and even their band and tent—wondrous in their day—appear now by contrast with such a show as that run by Barnum & Co. during the summer of 1875, in which there were four hundred men and women, one hundred and eighty horses, a great museum, and an enormous menagerie, the combined expenses of which reached nearly \$5,000 per diem. Why, the poster printing for such a show alone costs much more in a single season than the entire outfit of several old-time circuses. Barnum in 1875 had nearly \$70,000 worth of colored posters, some of them 64-sheet bills, the largest known—each just about one hundred and twenty-eight times as large as the poster which filled the wildest desires of the showman of 1828.

LOST ARTS OF THE RING.

But if the shell of the circus nut has been more handsomely gilded, it does not follow that the kernel has been improved in proportion. On the contrary, if the judgment of some of the oldest circus men in the country be taken as authority, there has been a marked decadence in the quality of ring sports and the excellence of ring performers in late years. At least four of the finest "acts" known in the ring have entirely passed away or been supplanted by other and inferior ones.

The "running vaulting," by all the company upon and over a free horse going at full speed in the ring, was one of these, and few, if any exercises were better calculated to display grace and agility than the "lady's vault," "gentlemen's vault," and "round-about vault," practised in this performance. C. Bacon, E. Darius, and Cadwallader were once famous in this specialty, but now no company attempts it.

The "Spanish trampoline" was another fine old time act, now seen no more. It was also a company act, each member vaulting over a standing horse from a very high spring board—technically known as a "trampoline board"—which was taken at a run from an inclined plane. Bob

Lowery, the clown, who died in 1839 down in New Orleans while with Sam Stickney's circus, had the reputation of being the best "trampoline" performer of his day. Now "battoute" leaping has taken the place of the old act, and being lively, has been accepted with favor by the public, but professionals do not deem it so graceful or difficult.

The best leapers of to-day are believed to be William Batchelor, Bob Stickney, and — O'Brien. Levi J. North was in his day a famous vaulter, and went over to England in 1838 to compete with Price, who was esteemed the English champion. He beat Price, afterward took to riding, and it is now mainly as an equestrian that he is remembered. The old timers speak of his riding with positive enthusiasm. One of them says: "There never was, and there isn't, and there never will be such another rider on a horse—one so daring, yet so graceful. Why, he was a Fanny Ellsler on horseback, he was."

HUMAN GYROSCOPES.

To return to the obsolete acts, "still vaulting" was another. That consisted of backward free somersaults—to explain it easily to the non-professional—upon a small space marked out on a level springing board. The performer's skill was measured by his grace, and the number of times he could thus twirl himself around like a pin-wheel in the air. Some performers have claimed to do it one hundred times, but their claims are seldom allowed by experts. William O. Dale did do it eighty-nine times successively, as Frank Whittaker knows, for he counted them, and Tom McFarland reached seventy-eight. Now there is probably not a single performer in the country who could reach twenty-five times, with the possible exception of Nat Austin.

The fourth of the "acts" put away among the lost arts is the forming of "pyramids" of men, from seven to eleven in number, upon horses in the ring, with flankers, as they might be called, of from four to eight men and boys on the sides to complete the tableaux. This was not only a very

difficult act, but a dangerous one, simple as it looked, for the slightest movement of one of the horses upon which the pyramids were formed, or of the "understanders," as the first row of men were termed, would inevitably spill in all directions all who were above them, and there being no possible chance for anybody saving himself in this general tumble—with sometimes the additional danger of being trampled upon by the startled horses—scarcely a performance of the pyramids went by without some sprained ankles, bloody noses, and contusions.

Among performers themselves there are no expressions of sad regret that "pyramids" are things of the past, for even circus men have some tender consideration for their own noses and limbs, but the public is certainly the loser, nothing so good having been substituted in place of this act.

In all these acts, it will be observed that they call for general ability among the company, and for their success depend largely upon the excellence and uniformity of training of all, and it is in precisely this respect that the system of organization of the circus of to-day is most widely different from that of the olden time. Now a circus troupe is made up largely of special performers, some of whom do "brother acts," others pad riding, others tumbling, others bare-back riding, others trapeze, or juggling, or "scene," riding, or hurdle leaping, or slack rope dancing, or something else for which they have been especially trained, while in everything else than the one specialty selected by them they are but mediocre, or even poor. Thus the troupe is made up of disintegrated parts, like a variety show, and well-done, important company acts are no longer practicable. Old performers aver that this is not because of any change in public taste, but a consequence of the practicable abolition of the system of apprenticeships which once obtained.

THE OLD SYSTEM OF EDUCATION.

It used to be the practice for nearly all first-class performers to take boys as apprentices, who were bound to them for a stipulated length of time, during which they were taught leaping, vaulting, somersaulting, riding and

everything else within the range of the teacher's ability. These boys, it is claimed, were uniformly treated with kindness, properly taught, and when they in their turn became performers, it was in a business for which they had a natural liking and a thorough knowledge.

Now, very few apprentices are taken, and the ranks are recruited from individual performers, who have learned their several small parts of the business in gymnasiums or private practice, without the beneficial experience of experimental knowledge of circus discipline, and it is these crude and half taught performers, who by their treatment of children bring discredit upon the old, kind-hearted and genuine circus men who do not really deserve it.

THE MECHANIC.

In the training of pupils for the circus ring now, by systematic professionals, injuries are never inflicted. Even in teaching them to ride an ingenious appliance known as the "mechanic" precludes the possibility of dangerous falls. The "mechanic" was invented by Mr. Stokes, the man who brought out Ella Zoyara, and is simply a strongly braced arm standing out from the centre-pole at right angles with it, and so arranged that it can easily be moved around the ring at any rate of speed desired. Through a little pulley at the extremity of this arm a rope is run. At one end of this rope is a stout snap-hook which is fastened either to a belt about the pupil's waist or to a "harness," something like a combination of suspender braces and belt, which some pupils prefer to wear. The other end of the rope is held by the teacher. Thus prepared the pupil is mounted upon a "pad," or broad, flat saddle, on a horse and started moving around the ring. The rope dangles loosely overhead, while the pupil practices balancing, turning, jumping, &c., &c., and when somersaults are to be attempted is drawn off to one side by a thin line attached to it, so as to be out of the way, but the instant that the pupil loses balance, stumbles, or in any way is about to fall, the quick eye of the teacher detects the danger, and his strong hand, pull-

ing on the rope, swings the pupil in the air, and lets him down safely, while the horse goes galloping on.

MODERN COLLEGES FOR ACROBATS.

By such an arrangement at Eaton Stone's handsome private hippodrome—near Franklin station, on the line of the Erie road—little Miss Viola Rivers, better known to the public as Mlle. Viola, one of the most charming and accomplished equestriennes of this country, has been trained without ever once having had a fall. Her father, Richard Rivers, a famous old-time equestrian, has been her teacher.

There are two other private training hippodromes in the vicinity of New York, one kept by Barney Carroll at West Farms, and the other by J. Cooke at Newtown, L. I., but none are or can be more perfect in their appointments than Eaton Stone's. Formerly the performer who owned his own horse was an exception to the general rule, and the animal so owned was either a trick horse or an especially fine one kept by some "star" bare-back rider. Managers were expected to furnish pad horses, and even horses trained for two and four-horse acts, so that a performer going from one troupe to another would always find animals ready for him to jump on, and, with a little practice to learn their gait and disposition, go before the public with.

Now, the performer claiming to be first, or even second class, who does not own his or her own horse, or several horses, is the exception to the rule. Dick Dockrell for instance, has ten horses. He is a "scene" or "dramatic" rider; that is, he rides acts which involve changes of costume, or impersonations of character, and in this line is deemed one of the best in the county, while his wife is probably the best and most daring female bare-back rider in the world.

WHAT STAR RIDERS ARE PAID.

James Robinson, who is generally believed to be the most dashing and finished bare-back rider now in the ring, has six finely-trained horses, and Charlie Fish, who ranks

next to him in this line, has four or five. The Melville brothers, three of them, have six horses, for their several acts, Frank is a very fine pad and George a bare-back rider. So the list might be extended almost indefinitely. In one respect this is a gain to the general excellence of the profession, as it enables performers not only to bring their horses into higher training for their special lines of business, but into more thorough accord and understanding with themselves, an element the importance of which is fully understood by all equestrians. But the performers themselves grumble that their salaries have not increased in proportion with this added expense to them and lightening of the burdens of the manager. They are only employed less than half the year, on an average, but during all the other portion must maintain their horses and keep them in training at their own cost.

Still they get very comfortable pay; James Robinson gets \$200 per week for himself alone and last season (1875) got \$450 for himself and two boys. Charles Fish gets about \$150; the Melville brothers, \$350; Dockrell and wife, \$300. These are, of course, the largest salaries for equestrians, who are the best paid persons about a circus below the grade of proprietor, but it may be said that the general pay of pad riders runs from \$90 to \$100 per week each, and of bare-back riders from \$100 to \$200, according to their individual excellence and popularity and the necessities of the management.

The pad riders generally accepted as the best in the country at the present time are, in addition to those mentioned, Ch. F. Reed, Wm. Dutton, Romeo Sebastian, Bob Stickney, Mlle. Viola (Rivers), Mrs. Burdeau, Mrs. Cook, Mme. De Burg, and Mollic Brown. The latter is a daughter of Mme. Tournaire, the finest menage equestrienne who ever was in this country, and who travelled the season of 1876 with Montgomery Queen's circus. It would be ungallant to say, or even to insinuate, how many years Mme. Tournaire has been one of the queens of the ring, but if anybody has any doubts about circus life promoting longe-

vity and maintaining a perennial youth, let him hunt up that lady in the ring, gaze upon Frank Whittaker's brown locks, and then ask some well-posted old-timer how they both date to the nation's birthday.

THE FIRY, UNTAMED, CIRCUS STEED.

Some horses can never be broken or trained so as to be reliable for service in the ring, while others evince a natural aptitude, or perhaps talent for it, and learn very easily all that is required of them. Generally it takes from eighteen months to two years to get a horse so well trained for pad riding that he will not shy, or bolt, or break his gait in the ring, but will keep steadily on his round, indifferent to what is going on upon his back, or beside him, or even under his feet, if the luckless rider happens to tumble there, where he has no business to be. In some instances, however, horses have been known to work well before an audience the very first time they have been put in a ring.

Generally a horse is educated for but a single service. If for pad riding he is kept to that; if one of two or four trained together for the comparatively rare double and quadruple acts, he is not allowed to muddle his equine brains by striving with a knowledge of hurdle leaping or tricks and so on. Generally old horses are best, because they have settled into a steady gait, and if they have no ingrained vices, are most reliably phlegmatic under extraordinary but possible circumstances.

The hallucination pervades many minds that circus men have secret and ingenious ways of frescoing their remarkable calico horses, using walnut juice and other compounds to dye patches on milk-white steeds until the parti-colored effects are obtained. This is an error, however. They buy up horses which, like the darkey in the minstrel story, are "not colored, but born that way." No special breed of horses produces these freaks of color, but the finer bloods, it is said, seldom show them. "We recruit from dunghill stock," says an old circus man, "and why they come that way we can't tell, any more'n Jim Fisk could answer his own conundrum, 'Why God makes the little apples grow.'"

CONTENTS.

—:0:—

	PAGE.
INTRODUCTORY, - - - - -	15
FREE MOVEMENTS, - - - - -	21
BALANCING WITH CHAIRS, - - - - -	28
BALANCING, - - - - -	33
CLIMBING, ETC., - - - - -	35
THE VAULTING HORSE, - - - - -	38
TUMBLING, SOMERSAULT THROWING, ETC., -	45
THE PARALLEL BARS, - - - - -	52
ON THE HORIZONTAL BAR, - - - - -	60
ZAMPILLAEROSTATION, OR FLYING TRAPEZE, - -	83
HORSEBACK RIDING, - - - - -	99
APPENDIX, - - - - -	102

INTRODUCTORY.

—:O:—

“THAT WHICH PLEASES LONG, AND PLEASES MANY, MUST POSSESS SOME MERIT.”—*Dr. Johnson.*

A STAID, decorous, elderly friend of mine, came into my gymnasium one day, as the members were in the height of their enjoyment, revolving around the horizontal bar at arms length, others were sitting on the bar, and continually falling backwards, passing under and coming up again to their original position, some were turning somersaults, flip-flaps and handsprings, some jumping the wooden horse, others climbing and all engaged in the most picturesque and graceful, as well as strengthening and health giving performances; instead of being struck with respectful admiration, he asked in rather a derogatory manner, ‘What is the good of it all?’ And thus those who have never given any attention to gymnastics are totally unable to see any use in it; whereas, if they would only begin with a little gentle practice, a liking for it would be induced and in time they would feel the great benefit arising from it.

The gynastic art consists in regulating the voluntary motions of the body, and giving them more strength and precision. The immediate effect is an increase both in size

and power of the parts exercised, in consequence of an admirable law which obtains in living bodies, that (within certain limits) in proportion to the exertion which is required to be made, a part increases, not only in strength and fitness, but also in size. If, then, bodily exercises are neglected, as they too often are by those who follow a sedentary occupation, the ill effects are soon exhibited, not only by people who are employed indoors but by others who neglect to take some active exercise in their leisure hours.

It has been an object of common remark that nearly all classes of the community have more or less contracted habits of stooping or other species of distortion. A perfectly upright, erect form is rare, whilst among the masses, scarcely a thought is bestowed upon health, elegance, or beauty. There have been but few amongst the brain worked, desk-tired, indoor toilers and students of the present day who have not from time to time unfavorably compared their capacity for work in middle age, with their younger and more active days, when work began pleasantly and was carried forward with enjoyment. They are apt to look upon those days as either gone forever, or only replaced by an expenditure of time and money which they know too well it is vain to think of, or sigh for. To such as these gymnastic exercises will be invaluable. They will soon become pleasant, whilst the result will be, to many, astonishing.

And here let me say a few words as to the supposed dangers of gymnastics. Now we have sometimes been told that we must not attempt certain performances, because they are fraught with danger, and so on ; but the danger

really consists in endeavoring to perform them without sufficient previous practice, and upon apparatus constructed in such a manner as to render it almost impossible to execute the simplest movements with safety; in which case accidents will of course occur, in the same manner as they do in learning swimming, wrestling, fencing, base ball, or other manly exercises. All athletic sports and games of this description are dangerous to those who commence injudiciously, and without accustoming themselves to the preliminary exercise of them.

Now the practised gymnasts whom we have seen going through their elaborate and finished performances, with an entire freedom from accident, have attained to this degree of excellence by practice on apparatus constructed by those who thoroughly understand the use of it; and as without proper appliances, it is almost impossible to improve, so it is not to be wondered at that a liking for gymnastic exercises has been so long in taking root in this country. And here let us observe that gymnastics is perhaps the least selfish occupation of the kind we can engage in, as there is "something for all," and we may see youths busily practising light exercises suitable to their powers, as well as stalwart men engaged in feats requiring the greatest amount of strength.

My object, therefore, is to give a description, in a plain and practical manner of the various performances which may be executed on the horizontal bar, the parallels, the vaulting horse, flying trapeze, &c., some of which are entirely of modern origin, having been in use but a very few years, and in the exercises on which almost every one of fair average strength and agility may, with even moderate

perseverance, attain excellence. Therefore, I shall devote the principal portion of this work to gymnastics which are rather more advanced, and which excite a greater amount of interest in their performance. And also because some of the first movements on the apparatus are so simple and easy, that they will require no preliminary drill whatever, and may be gone through by those who have never seen any gymnastic exercises at all, if there are any such benighted individuals.

The true method of practising gymnastics is, to commence each one with a suitable and gentle exercise, increasing in difficulty in regular degree, according to the strength and agility of the learner; always taking care not to confine himself to movements which only exercise one set of muscles, but by the use of different apparatus to bring all parts of the frame into play; and though, of course, all cannot expect to attain to the accomplishment of the most difficult feats, yet we may depend upon it, that there is no one, from boys whose powers are not yet developed, to elderly persons whose strength is on the wane, if they possess an average amount of muscle, but would find themselves greatly benefitted by a course of suitable and judiciously directed gymnastics.

And we must also bear in mind, that these exercises may be made very attractive, especially to the young, as boys in health have a natural liking for all kinds of active motion, such as climbing, &c., and thus, although perhaps the motive to these exertions may be only emulation, or the wish to perform certain feats of more or less difficulty, the result must be, under judicious direction, very beneficial.

I remember on one occasion, having been engaged in

superintending the erection of some apparatus at a large school near the metropolis, and the boys seeing me examining it in company with the gymnastic instructor, to make sure that it was securely put up, and they knowing me to be a gymnast, requested me to oblige them with a specimen of what could be done in that way. This of course I immediately did, and showed them a few of the advanced exercises on the horizontal bar and parallels, to the immense delight of the pupils, but also to the intense horror of the instructor, who considered them too dangerous for them to attempt. When I had finished, the boys came thronging around me, and asked me to teach them these amusing exercises, and I showed them the way to do two or three which I considered most suitable for their powers, and several of them proved such apt scholars, that they could perform them before I left.

Now mark the result! About three weeks afterwards I had occasion to go there again, when rather to my surprise, I found that nearly all the boys could perform the feats I had shown them on the previous occasion; and they begged me to show them some more of my "bully exercises," as they somewhat irreverently termed them, saying, "oh! there is no amusement in what our instructor shows us, stupid hand over hand exercises on the bar; really we begin to think he cannot do anything else."

And therefore I strongly advise instructors of gymnastics to bear always in mind the importance of rousing the interest of young beginners, by setting them, as soon as possible, consistent with safety, to exercises which keep their attention alive, thus giving them something to amuse them while they are practising. As I told you, my prin-

cipal object in this work is not to show you what you can do already, but to bring before you those advanced exercises which you are anxious to learn. I now suppose you to have gone through the elementary exercises, that is, you can walk, run, jump, climb a rope or pole, and, in fact, do what almost any young man in good health and of average strength can perform.

Now I wish you to understand that all the exercises I am about to describe to you, I have often performed myself, and I am acquainted with many performers and amateurs who can do them quite as well, and some better. And I repeat, in concluding these introductory remarks, let me say that, without undervaluing general manly exercises or calisthenics, I address myself more particularly to those who require something further, and who, having seen these performances, wish to learn how to do them; and to them I offer this work, feeling sure that, as this is the first attempt to bring advanced gymnastics before the public, any shortcomings that may be observed will be pardoned for the sake of the intention. In conclusion let me say that any person becoming proficient in the following exercises, has only to go to a circus manager, and show him what he can do, and with his knowledge of gymnastics, and the aid of the mechanic, (explained in the first article) he can soon become an adept as a circus rider, and the manager as he watches his progress will gladly advertise him to the height of his ambition and willingly pay him a most liberal salary for his services.

The Public's Servant,

TONY DENIER,

Circus and Pantomime Clown and Professor of Gymnastics.

HOW TO JOIN A CIRCUS.

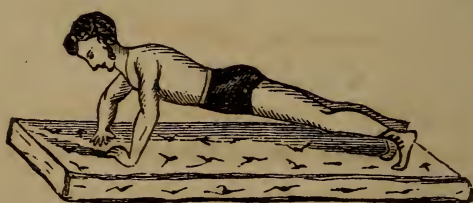
CHAPTER I.

FREE MOVEMENTS.

THESE movements may be practised on a hard mattress or what is much better, on the floor; the first exercise is to lay yourself on your back, keep the body stiff and let your arms lie close to your side, legs and heels to lie in the same line. Now, without moving the lower limbs, raise the body perpendicularly from the hips upwards, if you cannot get up the first time lie down and try again, then cross your arms over your breast, and "try again," clasp the hands over the head, and raise the body as before, keeping the arms on a line with the shoulders. When your back will bear the strain, endeavor to raise the lower extremities so as to touch the mattress behind or above your head, this is not at all difficult, and is excellent practice for the posterior muscles of the human frame.

For the next exercise, turn your face downwards, and extend the body longitudinally, supporting yourself by the toes and the strength of your arms, the hands must be turned inward, the fingers pointing towards each other. Now allow the body to sink slowly, bending the arms gently, still keeping the body extended, without permitting the stomach to rest, touch the fingers with the lips and slowly return to first position, deliberately repeat the movement again and again.

FIG. 1.



On rising from the bed, lower the upper sashes of your bed-room windows, place yourself in an erect posture, throw your chest forward, and your shoulders back, now take a long inspiration, purse up the lips and draw in all the air you can, inhale nature's universal medium, the common air, so as to fully inflate the lungs, now throw your arms behind you, holding your breath as long as possible, and repeat to or three times, now for sponge or what is better, a shower bath, rub yourself dry with a coarse towel, until you are tired, do not be afraid of a little friction, or that you will rub the skin off. Before the gymnast proceeds further, a draught of water and a crust of bread will materially assist him in his morning exercise, he may then try a very simple movement.

FIG. 2.



The body is placed in an upright position, with the feet together, the arms extended, and the body thrown on alternate sides, (as shown in the above diagram) until the hand nearly touches the floor, this exercise may be continued without any waste of force and may be varied according to the strength of the pupil. By this time he will have acquired a knowledge of what muscles he has, and of some of the uses he can put them to, simple as the exercises have been it will be found that some of the muscles have become stiff and are not easily moved, yet it will soon wear off, and he will afterwards rejoice in the freedom of his limbs.

He may now proceed to the "extension" movements. Place the feet close together with the toes across a straight line, so as to mark the situation of the feet; the hands held down to the side, then raise them quickly above the head, and bring them forcibly and energetically down again, close the hands with the palm upwards, then bring the

fists up close to the shoulders, drive the arms out sideways, then bring them back in the same way, until the hands are close to the sides again, repeat each movement again and again—up, down, forward, backward. This exercise is useful to young and old, and possesses the advantage of your being able to resort to it in all times and places, and brings into play the thoracic, dorsal, and abdominal muscles.

Now standing as before, stretch out the hands straight at the shoulders in front of the body and place the palms of the hands together. Now slowly separate the hands, keep them at the same level, with the arms straight, and try to make the backs of the hands meet behind you. This, to all, at the commencement, seems to be impossible; yet, as the chest expands, it becomes perfectly easy, though at first it will make the chest and shoulders rather stiff.

You may now try the circular movement, or revolving the arms round and round like a windmill, which is one of the best methods of enlarging the capacity of the air cells of the lungs.

Amongst the old “extension” motions taught to our soldiers, are two which find an appropriate place here. The first practice is to stand upright, with the heels together, raise the arms straight upwards, the palms in front, bend the body forwards as shown in the annexed sketch, until the fingers touch the ground; the knees must be kept straight. This must be practised until a coin can be picked up with ease at each heel. The next practice was to take a staff or stick about three and a half feet long, grasp each end firmly over by the hands, with the ends of the fin-

FIG. 3.



gers towards the body, now raise the stick over the head, keeping the elbows straight and hands firm, until the stick touches the back of the thighs, this is a severe but very excellent exercise, and can be accomplished with perseverance.

Strengthen the toes by raising the body on them with a stiff leg and straight knees, as high as possible, do it slowly and repeat; vary it some by stepping from the toes, jumping from the toes, keeping the knees straight and the body upright as you stand upright, lift the left foot behind, bend the right knee and lower the body gradually until you touch the ground with the left knee, rise again, doing it alternately with each leg. Extend the right arm from the body and with the right foot attempt to kick the extended hand, you will probably fail in the first attempt, but it may be done with each foot and hand successively, then attempt to kick the back of the thighs with the heels, alternately and rapidly, then try to knock the chest with the knee, keep the body upright and do not bend the chest forward, when proficient in these exercises, try to kick

both thighs with both heels together, to perform which a slight spring will be necessary, bring both feet to the same spot you started from and do not lose your balance. Place both feet together, with the hands on the hips, kneel slowly till both knees touch the ground, then rise again slowly, without moving the toes or the hands, you may vary this by crossing the toes, bending the knees slowly until you sit down, like the 'Turks are supposed to sit, rise again without moving the hands from the hips, repeat this and thank your stars you were not born a Turk ; you may probably have a fall before you succeed in doing this correctly. Then stand up, extend you arms in front, raise the right leg in front, bend the left knee gradually and sit down in that position, alternately with both legs, this at first will seem to you impossible, but with practice

FIG. 4.



you will find it not near so hard as it seems. This is a very pleasant amusement for young and old, and if done properly, it is said, calls into play three hundred muscles of the body.

Now place the feet close together, the hands on the hips, rise on the toes, bend the knees and lower the body gradually until the thighs touch the heels. Then extend your

arms forward and fall in front, not on your nose but on your hands and toes, keep the knees straight and body stiff as in figure 1, take a piece of chalk in the right hand, reach out and make a mark as far as you can, then let your companions try to excel you in the distance marked, come back to your original position with a spring from the hand.

Stand with your feet close together, jump up, spread the legs and close them before alighting, keeping the toes pointed and the hands on the hips.

Jump through the hands while held in front of the body, with the tips of the fingers together, this is a pleasant exercise, but be careful that your knees do not strike your chin and make it unpleasant, wear pumps for this, as heels are liable to catch, or take a stick in the hands holding them a yard apart, stooping down place your knuckles of the closed hands on the ground before you, then try to step over the stick, without losing your hold or the hands from the ground.

Combination exercises: Two persons may sit down on the floor facing each other, with the soles of their feet touching, then grasp a stick with the hands together and pull against each other, alternately bending backwards, first with the knees stiff, second with them bending and loose and thirdly with the legs spread apart. Another is to stand up, with toes together, then taking hold of each others hands lean back and go quickly round. A third exercise with two persons is to place the left hand on the hips, with the right foot forward, lock the middle finger of each right hand and pull backwards and forwards.

Minor variations of these free movements and parlor

gymnastics suggest themselves, particularly if any part of the body is not exercised by the daily avocations. Either arm may be advanced, and the hands turned inwards, upwards and outwards. Sub rotary and various twisting motions of the body may be performed, the head may be turned and twisted, and carried from side to side, the body turned partly round at the loins, or one leg held stationary and the other moved round as far as possible on both sides. A system of free movements by the aid of companions may be carried out. The exercises may be varied in many ways—such as jumping over joined hands, by one placing a hand on the shoulder of each companion, and returning by a backward somersault; he may be greatly assisted by his companions during the leap.

The majority of these exercises are well adapted for schools and may be performed by a large number at the word of command. And every one of these movements can be done in a parlor, bed-room or study.



CHAPTER II.

BALANCING WITH CHAIRS.

PREVIOUS to commencing with the regular gymnastic apparatus, let us describe a means of domestic practice eminently adapted for the sedentary. Place yourself between two chairs (which must be of the strong kitchen variety), the seats turned outwards, place a hand on the back of each chair, rest the whole weight of the body on

the wrists, keeping the arms extended, and raise the body (see figure 5). This position must be preserved for some

FIG. 5.

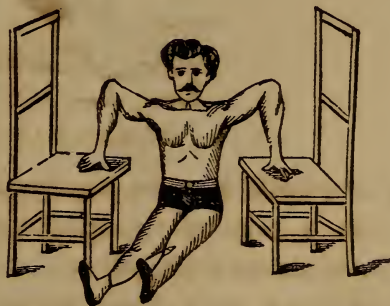


time, then allow the body to descend and return to your first position, then supporting the body as in the first position, bend the knees and descend gradually until the knees

FIG. 6.



FIG. 7.



touch the ground (fig. 6), then rise in the same manner by the aid of the shoulders and wrists to first position. Then

place the chairs with the seats inwards, about eighteen inches apart, place the hands on each edge, the thumbs inwards, the feet close together, the knees bent and the heels raised, then lift the body by the wrists, lowering and raising, then extend forwards the lower extremities, at the same time straightening them and thus lower yourself gently to the ground (fig. 7), rise again in the same manner and return as you were.

Now place two chairs, one with the back turned inward, the other with the back turned out, put the right hand on the back of one and the left hand on the seat of the other, raise the legs as high as possible and extend them in front, the body to remain perpendicular, then raise yourself bearing the whole weight of the body on the left wrist, and

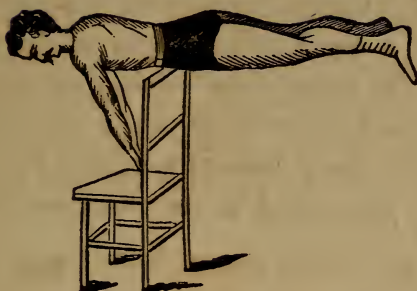
FIG. 8.



place both legs on the back of the chair and down again with a regular swinging motion and repeat the same on the other side (fig. 8).

Place a chair firmly on the ground, then place both hands on the sides of the back, raise the body on the wrists and elevate the limbs and body in a horizontal line (fig. 9),

FIG. 9.



then allow the legs to gradually descend to first position, you may vary this by extending the whole of the body in a horizontal line and seizing the seat with both hands try to jump the chair across the room, this is rather hard at first, but can be done with practice.

Place two chairs with the seats inwards, put the right foot between them, the left knee to be bent, place both

FIG. 10.



hands on the edges of the chairs and support the body with the right knee on the edge of the chair, then endeavor to kiss the floor by extending the left leg and allowing the right to go to the floor (fig. 10), return to first position by

a contrary movement, and repeat the exercise by reversing the support of the legs.

Take an old-fashioned arm-chair, placing yourself facing the seat, with a hand on each arm of the chair, and raise the body, at the same time raising and crossing the legs, pass them forward between the arms, straighten them over the back of the chair without touching it, then bring them back to where you stood at the commencement and repeat

FIG. 11.



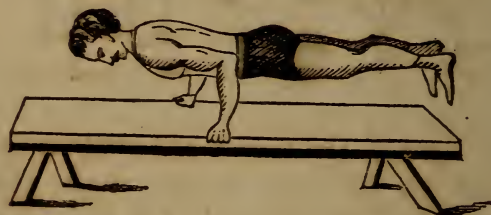
FIG. 12.



it until the muscles are strengthened, when you can then accomplish it with ease (fig. 11).

On a common bench or form stand upright, the toes close

FIG. 13.



together near the edge, then allow the body to descend

gradually by bending the knees and supporting its weight upon them, rise up and repeat several times (fig. 12); place each hand on the outer edge of the bench, with the elbows bent and held close to the body which is thrown forward and the legs elevated to a horizontal position (fig. 13).



CHAPTER III.

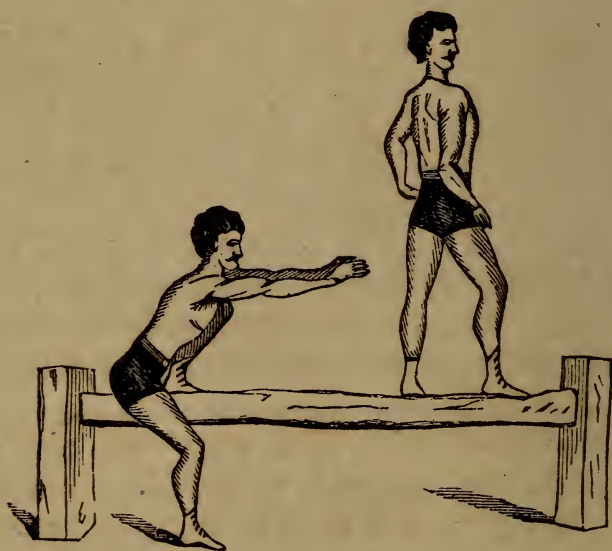
BALANCING.

THIS very necessary and essential feature in gymnastics is the preservation of the equilibrium, called balancing. If we try to balance with one hand a small stick, a feather or other object, we find how easy it is, by a little judicious arrangement of a few dexterous movements to prevent it falling. If we apply the same faculties to the body, we acquire hardihood, presence of mind and justness of eye, and a readiness at avoiding a fall.

In exercising one's self in balancing, it is the best to commence standing on one leg alternately until it can be done with ease. When a man stands in an ordinary position, the centre of gravity passes down the spine between the feet, and of course every movement of the body changes the centre of gravity; it is never fixed. The body bends forward on one side according to the weight it bears on the other. A pole is used by professional rope dancers or balancers, while the Japanese use an umbrella and a fan, though some of the best feats are to be done by the mere use of the arms and body, without any mechanical help whatever.

After a steady balance can be kept on one leg on the ground, you may then try the same on the edge of a brick, or a pole lying on the ground, which it will be best to accomplish before mounting the parallel or horizontal bar. There are several ways of mounting a bar if it is placed no higher than the knee or thigh, place one foot on it, with the hands extended in front and gradually raise the body until you can stand upright on the bar. Another method is to sit astride on the bar and with a jumping spring bring both feet on to the bar at once, with the feet placed crosswise on the bar at the heels, then quickly raise the body to an

FIG. 14.



upright position, with the same motion and keep on doing it until you can stand there as securely as if you were terra firma.

CHAPTER IV.

CLIMBING, ETC.

CLIMBING the rope is a very useful exercise, which should be practised by every one, as it may often be the means of saving life in cases of fire and shipwreck. I mean climbing by the use of both legs and arms, it is comparatively easy to climb a knotted rope or one in which short crosspieces are inserted, but the true gymnast despises such aid and pulls himself up by his hands alone; but ere he can attain this dexterity he must make use of his feet somewhat. A sailor passes the rope from the hands between his thighs, twists it round one leg, just below the knee and over the instep, the other foot presses on the rope, by which a firm hold is secured. When descending beware of letting the rope through the hands to quickly or the skin will be torn from the flesh, put one hand under another, and letting go the upper hand support the body with the lower hand and thus slide gently down. Some of our clever gymnasts slide head downwards and this is by no means difficult when you have acquired the knack of holding the rope by the feet.

Climbing the pole, either hanging loosely from above, or fixed, only varies from the same exercise on the rope, by its being rather more difficult to grasp from being thicker and also rigid; grasp it with both hands, the right above the left, the legs should alternately grasp the pole in the ascent by means of the legs being crossed and held by the back of one foot and the front of the other, in the descent be careful not to come down too fast, the friction must be

thrown on the inner part of the thighs and the hands left comparatively free (fig. 15).

FIG. 15.



Place a stout board at an angle of 40° to 50° against the wall, then with the hands seize both sides of the board and placing the feet flat in the centre of the board, slowly ascend by moving the hands and feet alternately; you will find this exercise very beneficial to the extensor muscles as well as by the stress on the loins and back will they become strengthened. You may ascend a pole the same way by rubbing the shoes in a little powdered rosin. You can also elevate a ladder the same way, ascending by grasping the rungs alternately underneath, pulling the body up close to the elbow and hanging thus previously to raising the body by the other arm, keeping the legs straightened and

close together. You may also ascend a ladder placed in a perpendicular position with the hands on one rung and the feet on the next one underneath, with the body bent horizontally from the ladder, but this must be commenced on rungs much farther apart, gradually closing them up as you progress. On a ladder placed horizontally, high enough to make you take a good jump to catch hold of it; then walk along under the ladder by holding by the hands and leaving go one hand advance one rung by swinging the body forward as the hand grasps the rung in advance, and increasing the length to as far as you can reach; another good exercise is to place both hands on the outside of the ladder and by a jumping motion of the body and hands propel yourself along.

Jumping is also a very good exercise and one very provocative of emulation when several join in it, and may be practised by jumping over a line suspended over pins in holes in two standards, beginning very low and increasing the height by raising the pins every time the former height is accomplished. Jumping with a pole consists in seizing a pole about six or eight feet from the bottom and taking a run stick the lower end of the pole in the ground in front of you, at the same time taking a leap forward you will ride up on the pole, and leaving the pole to fall backwards when you are at the highest point you will be surprised at the height or length of the leap you have made, a pole about ten feet long is the best to commence with, although professional jumpers in the Scottish games use them fifteen and sixteen feet; this is a useful accomplishment in leaping ditches, fences and even in crossing narrow rivers.

There are also many other exercises that I could mention,

such as Indian clubs and dumb bells, the sand-bag and health lift, and a course of exercise with any of them will be found very beneficial by those who have no opportunity of practising on other apparatus, but let me caution you against the use of heavy weights in the first practice, commence easy at first, and increase as you progress.



CHAPTER V.

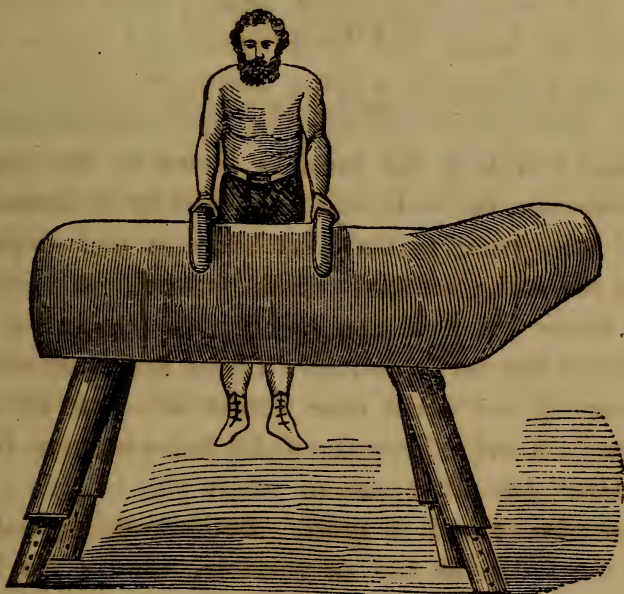
THE VAULTING HORSE.

PERHAPS this is the most neglected of any gymnastic apparatus in use in this country, the reason is they do not have them properly made, and the students often hurt themselves and then give up the exercise altogether, and it is to be regretted as some of the most amusing and exciting feats may be performed on it by the class in rotation. The sketch No. 16 will give a view of a correct vaulting horse as it should be made and I will also give you a detailed description of the same.

There are various lengths these horses can be made, but the most useful and those in use in the Paris gymnasiums are sixteen inches across the back and six feet long, they are evenly padded with horsehair and covered all over with a dressed cow-hide, the smooth part of the leather being on the outside, and is made with one end smaller and raised, corresponding to the neck of the horse, and this gives it its form and is useful as a mark where the hands should be placed. Two pommels (or saddle)

are placed about eighteen inches apart in the centre, in a groove and raised up from the back of the horse about four inches from the centre, with two dowels to keep them in place, and left loose, so that flush pommels may be placed in their stead, to be used when required. The legs must be made to slide up and down in the manner of a telescope, so that the horse may be used at heights

FIG. 16.



varying from three feet, six inches to six feet. For a "beat" off, which is very necessary to mark the place to place the feet when doing any long jumps, get a solid piece of wood about two feet, six inches square and rising in thickness from a quarter of an inch to four inches, placing it near to or far from the horse as required.

There are a number of exercises on the vaulting horse that have a great similarity to the same exercises on the parallel bars, so I shall only instruct you in the exercises that have a distinctive character, belonging to the vaulting horse.

So to commence jump on the horse with the hands on the pommels supporting the whole weight of the body, the legs hanging straight down as in Fig. 16. Now bring your legs over the body of the horse, in between the pommels, and bring them back again, then bring one leg through the hands and back again and repeat with the other leg alternately without letting the foot touch the horse. Now try to change the legs simultaneously, that is, while one is being brought forward, the other is to be withdrawn, the body still supported by the arms.

The knee jump is the next exercise and is performed in the following manner; raise yourself on to the horse as in figure 16, and then bring both legs into a kneeling position on the back, then give a good spring up assisted by throwing up the arms, then throw out your feet and you will land on the other side of the horse on your feet; you had better get some one to assist you in this at first as fear may bring you to grief. To jump through the hands lower the horse as far as possible, placing the board to jump on about a foot from the horse, run and jump on to the board with both feet down at once, flat-footed, then spring off the toes, (as you will find you will have to do in all jumping movements, as if you alight on the toes all your springing power is gone), with your hands one on each pommel, throwing the weight on them raise yourself up and pass the legs through the hands and shooting

them out in front of you, you will come down on the other side.

FIG. 17.



Now another exercise of nearly the same description, is to run and jump on the board in the same manner, spring up and jump over the horse with the legs outside the hands, this is a more difficult exercise than the other, and will need a much greater spring to raise yourself high enough to pass clear over, and you must also take care to let go with the hands at the proper moment, as if you hold the pommels too long you will lose all command of yourself

FIG. 18.

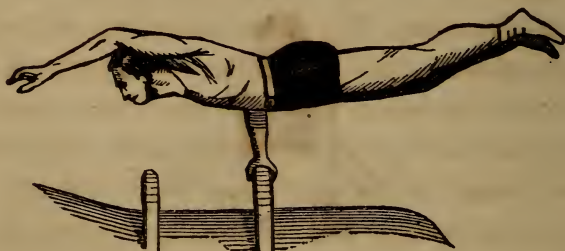


and they will have a tendency to pull you back, and cause you to pitch headlong to the ground, so it is better to have

some one in front to catch you should you fail in your first attempt.

You may vary these exercises by still vaulting or saddle vaulting; that is, to get astride the horse, but at the back of the pommels, then seizing the pommels one in each hand, and bearing the whole weight on the arms, make a spring up with the legs and making a kind of a twist with the body and describing a semicircle with the legs, bring yourself round the other way, seated in front of the pommels, it is good to practice this exercise from left to right and when you are well advanced in it you may practice this movement in a swing that is from left to right and vice versa. Now with some practice you will be able to do a very pretty feat called the one hand horizontal, this is done by getting on to the horse as in Fig. 16, then gradually draw the body on to the elbow, of the one hand on the aftermost pommel, and leaning the stomach on to the elbow as far as you can, straighten out the legs to a horizontal position, and raise the other hand forward over the head, until the whole body with the ex-

FIG. 19.



ception of one arm assumes a horizontal position, you may also turn the body on the wrist, forming a semi-

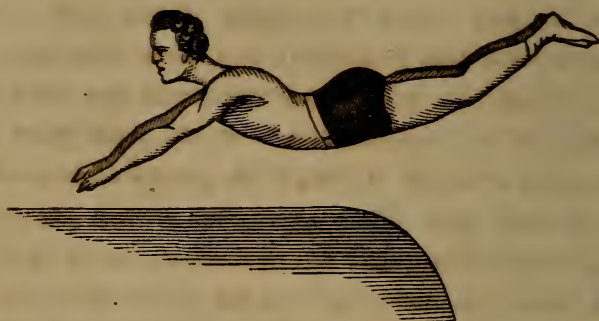
circle with the feet and also the extended hand, then bring the hand down on to the pommel of the horse, and gradually raise the body into a hand balance, and concluding the exercise with a half handspring to the ground the whole making a very pretty combination of tricks.

You may also vary this by doing a flying handspring entirely over the horse, of course the horse must always be low when you commence these tricks, and you must always have some one to protect you from falling.

Now to bring into play the muscles of the back we will try an exercise we call the roll over, so place your back to about the centre of the horse, with your hands holding the pommels behind you, then bend the upper part of your body well backwards and lift up your feet and you will soon find that you can raise them up over your head; and by letting go of the hands at the proper time you will be able to roll over on to your feet on the other side, you will no doubt fall all in a heap the first time, but with practice and raising up your head as you let go you will come up standing and as this is a very showy trick I would advise all the pupils to try it. Another fine exercise for the whole body and particularly the lower extremities, is the long fly; commence by placing the jumping board about three feet from the hind part of the horse, then with a run pitch yourself with your hands on to the horse and come to an equestrian seat, and continue by placing the board farther off, and then change it by pitching on to the hands first and bring the feet up on to the back of the horse in a stooping position, and then raising from this pitch forward with the hands on to the neck of the horse and go over it as in leap-frog; the pom-

mels must be removed for these exercises ; take a running jump and land astride of the horse using your hands as in the previous case and so increase the jump until at last you pitch with your hands on the neck of the horse and alight on the floor in front of it.

FIG. 20.



When you alight near the neck, and are likely to be able to come over in a few more trials, it will be better to have some of your companions stand in front to catch you in case you should not clear the end, you would come to a sudden stop on the neck of the horse and the impetus you have acquired by your leap would be likely to throw you head foremost to the ground, but do not be discouraged but make up your mind that what several have done that you can do with assiduous practice, but do not fancy you can do it in one or two trials, it must be done clean over the whole with one movement, it is much better to practice this with horses of various lengths which some of our best gymnasiums have.

CHAPTER VI.

TUMBLING, SOMERSAULT THROWING, ETC.

THE next course of exercises that I shall lead you to is popularly (but incorrectly) called tumbling; under which head comes the upstart, the handspring, the flip-flap, and forward and backward somersaults, and the great reason for introducing these exercises here, is the great confidence acquired and the assistance they are to the practice of the parallel and horizontal bars and the flying trapeze (which I shall presently explain). But I will not tire you with any further introduction, and as you are now supposed to be well up in all the jumping feats described in previous chapters, we will proceed to the exercises under the head of tumbling as described above, but you must not expect anything very easy in this branch of gymnastics, but let patience and perseverance be your motto and you will overcome all the difficulties that present themselves at the commencement.

The upstart, which means to lie on your back on the ground and with one movement come on to the feet in an upright position; this feat is likely to tax your powers to perform it well, but you will find it very useful to cover many mistakes in which you have the misfortune to fall on your back as by a quick upstart you are on to your feet immediately and very few people would know but what you had fallen in that way on purpose to introduce an upstart. To try this feat, you will have to get a large mattress and then lying on this on your back at full length, and raise your arms above your head with the

hands open on the mattress, now raise your legs up over your head and throwing yourself on to your shoulders, and with a good spring from the hands and shoulders and a quick movement throw yourself upwards and try to bring the legs down smartly under the body making the feet describe a semi-circle and lifting the body all you can, you will find that as soon as your feet have made the semi-circle you will lose all control of yourself and will fall on your back, but what you want is to come up on your feet and the chief thing to strive for is to bring the feet under and on to the ground as soon as possible and as the feet are near touching, to bring the hands forward so that

FIG. 21.



you will get your balance on your feet. There is also a way of doing an upstart by not touching the hands to the ground, but by placing them on the thighs and rolling on your back, giving all the spring from the shoulders and pushing the thighs with the hands as your feet describe the semi-circle, you will come on to your feet providing always that you snap them under your body quickly; this is a much more difficult way of doing it than the former and is termed the "circus" upstart.

Another feat that must be practised on a mattress is the handspring, as you will be very likely to come on the flat of your back several times before successfully accom-

plishing the feat, which consists in standing up, throwing up the arms and the body simultaneously and pitching forward on to the hands and throwing your legs over your head and pushing with the arms, until you have completed the circle and stand erect on your feet again. Now to start to do it, you must place one leg a little in advance of the other, the body slightly bending backward and the arms straight up, with a good spring throw yourself on to your hands, throwing the aftermost leg quickly over and following instantly with the other, (all depends on yourself now), as you are on your hands only momentary, you must keep the arms still, the chest out and head thrown back, just as you are falling backwads put all the weight on the hands and push from the fingers, and this push added to the spring you have taken, will in

FIG. 22.



time bring you on to your feet, and then you have accomplished the "handspring." After falling back several times you will find that you will come up on to your feet

with the legs very much bent under the body, but with practise you will find it very easy to come up straight or in a position ready to do another handspring if you so desire.

The "flip-flap" is another good exercise of the same kind and is neither more nor less than a handspring thrown backwards instead of forward; stand on one end of the mattress, (which may be raised a little) with the back towards it, with the legs a little apart, arms straight and body slightly bent forward, bend slightly down for a spring backwards, throwing the arms and head back and bending the upper part of the body backwards, at the same time throwing your legs upward over your head and pitching over on your hands, and with a spring from the hands and arms, you will come over on to your feet again. This feat is considered to be more difficult

FIG. 23.



than a backward somersault, but is not so showy, but a succession of flip-flaps, or as the circus men say, a "row" of flip-flaps, and a backward somersault is a most striking

and showy feat and will always gain applause. After you have accomplished one flip-flap, you will find it very easy to do a number of them as the impetus to throw you backward is preserved from one to the other, but you will find that all the backward exercises require considerably more confidence than the forward and much longer practice; and for this reason, you are generally in the habit of moving forward and very seldom backward, you will notice that a slip forward is seldom dangerous, as we can guard against it to a certain degree and it is sometimes scarcely noticed, but slip backwards and it will give you a nervous start, even if you do recover yourself and avoid going down, it is the same with all backward exercises, being a departure from the usual way and therefore you are naturally nervous when first trying them, but you will soon find when you get used to jumping backward, that they are easier than the handspring or forward somersault, although greater care is necessary when learning.

We now come to the forward somersault, or "forward" as it is generally called for shortness, it is performed by jumping up and turning heels over head in the air, describing a circle with your legs before you again alight, and is perhaps the easiest to be learnt of all somersaults and yet you will find it one of the most difficult to execute in a finished style, as at first you will only make a plunge head foremost as though diving into the water, and pitching right over on to your back for the first two or three times, will shake you up so that you will feel like giving up this exercise, but by having a soft mattress or some tan bark to break your fall, you will beget confidence and

soon accomplish the feat, to do this take a short run, and jump up from both feet at once, which are a little apart, and throwing the arms down and the head and shoulders forward with a quick spring letting the legs go backwards at the same time, the chief difficulty of course is to turn around sufficiently to come on your feet again on the ground and in this you will be assisted greatly by the catch, which means that when you have jumped high enough, you are to catch the hands on the underpart of the thigh just above the knee and pull your knees up to your body letting them go as you alight, in the catch the arms being suddenly stopped when in action the momentum is imparted to the lower part of the body and helping in a great degree to bring you over, when you have the confidence to practice this without any assistance, you will find it advantageous to take a run of ten or fifteen feet.

The last exercise I shall describe under the head of tumbling is the backward somersault and is not any harder to accomplish than the flip-flap, although it looks considerably so, and would be considered a much more difficult feat by the spectators. Now let me show you how it can be learned and successfully accomplished; by the use of a very simple contrivance called a "lunge" a performer may successively attempt a backward somersault without the least possible danger. This "lunge" is a strong leather belt buckled around the waist, and having an eye at each side, into each eye is spliced a rope about two or three feet long and capable of fully supporting the weight of the gymnast, but this will be much better understood by reference to Fig. 24, where it is shown around the waist of the central figure, with the hands of the assistants on

each side holding on to the rope, so that when the performer makes a spring or attempts a somersault and fails he

FIG. 24.



is prevented from falling by the support that is afforded by the ropes, this is a most useful adjunct in all gymnastics of an advanced character; stand in a position with the feet a little apart and with the arms raised up, now to start bring the arms down with a quick swinging motion, then raising them as if trying to lift yourself, in the same time as high as it is possible for them to go, at the same instant with a good jump throw your legs right over your head, gathering yourself up, as it were and catching your thigh, and you will in time turn right over into your first position, before your head has time to come to the ground. Some very pretty compound movements may be performed (as soon as you can successfully accomplish a backward somersault), and is called a "round off, flip-flap and a back," the

round off being simply a handspring done by turning quite round on the hands and feet, something in the manner of a wheel; of course these are very difficult exercises, and should only be attempted when you are in good "form," but when they are once mastered they will be found very useful, and a means of safety in many cases.

These last movements are not very easy exercises to describe accurately being rather more complicated than those we have hitherto attempted.



CHAPTER VII.

THE PARALLEL BARS.

THIS is an exercise than can be practised outdoors as well as in the gymnasium, as the construction of the bars is very simple and merely consist of two bars, supported side by side at a suitable height from the ground. The width of the bars apart for ordinary persons should be about eighteen inches, and for those with broad shoulders nineteen inches, it is highly important to get the correct widths, as if they are too wide apart they are apt to strain the body, while the height of the bars should be about four feet, but they may be fixed and varied at pleasure, the length should be not less than eight feet, and the bars should be round and of a diameter of two inches and a quarter, oval bars are sometimes used, but the round ones are the most natural as most of the other apparatus is of a similar form.

The exercises that can be performed on the parallel bars are useful in strengthening the chest and thoracic limbs, and medical men often recommend them in order to strengthen the ligament and intervertebral cartilages in spinal deviations. A thousand and one feats may be performed on the parallel bars, but of course, as I said before, you need only go as far as you like and keep to exercises well within your powers.

There are many simple movements on these bars, but they are not so attractive or so much liked as those of the same kind on the horizontal bar, and some of them are very similar to movements on the vaulting horse, and therefore I shall only endeavor to show you some of those which are the best to practice and which will also afford variety. Now supposing the parallel bars to be properly fixed, you may commence by placing yourself between the bars in the centre, put your hands on the right and left bars at the same time; a slight spring upward will raise the body on to the wrists, the legs must be kept close, and the arms straightened; the first position may also be attained by an upward spring, and then place the hands on the bars, after the wrists have become used to the weight and position on the bars, try what is termed the walk, and is performed by jumping up with the hands on the bar with the body hanging suspended in between them as before. Use your hands instead of your feet to move to and fro, walking along the bars by taking steps with the hands on the bars, making them as evenly and regularly as you can, the weight of the body must be kept on the rigid arm while the other moves forward, keeping the head well up and the body perfectly straight; it is not difficult

but will be found very tiresome. Walk in this way from one end to the other and when you can do this easily,

FIG. 25.



walk backwards in the same manner without turning round then let the body sink down with the elbows bent and hop on the hands from one end to the other backward and forward; this you will find capital practice for the muscles of the arms, although rather tiring at first. The swinging hop may be next performed, communicate to your body a gentle movement backwards and forwards, until it moves freely, keep the knees straight and the feet touching each other, the swing may be increased until in both the backward and forward movements the legs are nearly upright over the head; the arm sockets forming the pivot, then by raising the hands you will find yourself propelled forward or backward some considerable distance, it has a very good effect and is called by some the grass-

hopper hop. Rising and sinking may be performed by placing the hands on the bars in the first position, raise yourself up and let your legs go backwards with the heels close together, lower yourself gently from this position until your elbows meet behind your back, remain in this attitude a short time, then rise gently, carefully avoiding touching the ground with your feet; you may vary this exercise by gradually sinking a little lower than before and kissing the bar alternately behind each hand, this is a graceful movement, but do not spoil the effect by touching the ground with your knees. Another useful exercise is called the letter L, and is done with the hands on the bars and the legs are drawn up at right angles with the body and the knees kept perfectly straight, and may be varied by clasping the hands outside the bars whilst standing on the ground, raising the legs up and forming the same figure underneath the bars.

The gymnast will now be able to vary the preliminary exercises, by throwing his legs over either bar whilst swinging or he may give himself a greater impetus and throw himself entirely on to the ground; or swing backwards and forwards until you are able to throw both legs over one side of the bars in front of you, then with another swing bring them back again and throw them over behind you on the same side and manner as before, there are several of these movements which may be practised with great advantage to the muscles and are called vaulting movements, and nearly all these exercises should be performed with the body as straight as possible and when done neatly with the legs close together have a very pretty and pleasing effect and are very good practice; a nimble

movement is to take the right hand from its first position and touch the left hand and bring it back again without losing your position, try the same movement with the left hand and when it can be done easily try and perform the same movement by passing the hands behind the back in touching the bars ; next stand between the bars and placing the hands on the bars, and gradually raise the legs completely over the head until they turn over and bring the body in an inverted position then continue the

FIG. 26.



movement until you are hanging with the feet and head down, then by raising the legs over again you come to the position you started from. You should practice these movements until you can do it several times without touching the feet to the ground and you will find it very good practice for the front and back horizontal movements.

To stand on the bar like a tight rope dancer, you must secure a good balance whilst astride one of the bars, then place the sole of one foot on the bar and the toe of

the other foot slipped underneath it, and by means of this toe draw yourself to an upright position, and bring both feet together on the bar, to do this properly you will have to practice balancing as I have before this described, or you may get a very bad fall; now swing up into the first position, throw one leg over each bar and rest your hands on the bars behind the legs, remember your swinging practice, then disengage the feet, swing boldly through the bars and when your legs are fairly through and above the bars extend them and seat yourself astride with your face in the opposite direction; another swinging movement is done by swinging at one end of the bars, and when in full course spring forward, catch the bars with the hands and then immediately commence to raise the body preparatory to another swing, this is a very pretty and graceful feat, but be careful or you may fall; now stand in the first position, swing the body and legs three or four times backwards and forwards, then in the forward swing throw the legs one over each bar, leaving your hands resting on the bar behind your legs, remember your swinging practice, then disengage your hands and place them on the bars in front of you as far as you can reach, throw the weight of the body on to the arms and disengage the legs and by a swinging motion of the body repeat the feat the whole length of the bars.

The next practice that I shall describe is often called the "walking beam" or pump movement, and is one of the very best exercises for developing the muscles of the chest and arms. First get on to the bars in the first position and commence your swinging movements until

you can bring your body up horizontally, supported by the arms, then by bending the arms at the elbows, drop the body in the same position, then swing round, your feet in the action describing a semi-circle and bring them back again, finishing or repeating the movement by swinging backwards again in the same manner, as you did on commencing the exercise. When you have become proficient in these movements you may attempt a higher flight and increase the momentum of the swing until it forces you up into a hand balance.

To do this exercise correctly it must be practised on the extreme end of the bars, with the back towards them

FIG. 27.



lengthwise, you will soon see the necessity of this precaution, as if you should overbalance, you can easily lower the body by bending the arms and springing over on to your feet, but when first you attempt the hand balance you must have two assistants standing a little behind you (one on each side), with their hands ready to catch you should you fail in balancing yourself, and the same precautions must be taken when trying the hand-

spring off the end of the parallels, which movement it will be as well to practise first so that when you can accomplish it you will have no fear when you are trying the hand balance.

Another exercise which requires great muscular power to perform it properly is the "slow upward movement" or "dead pull up." At starting place the hands well up over the ends of the bars, in fact almost resting on the wrists, as you then have the greater purchase or pull, then very slowly raise the body, until it is supported by the arms which are bent at the elbows; this is all done

FIG. 28.



by main strength and if you can get up to this position, as it is the critical and turning point of the movement, but if you can manage to get above this, you can get right

up with your arms straight with a very little farther exertion. Some are not content even with this, but continue until they get quite up into a hand balance, which is a much more showy finish than simply coming down in the way you go up; but one of the most difficult exercises on the parallel bars is to bring the head and shoulders forward so as to counterbalance the legs and so bring the body on a parallel with the bars, this is by some professors called "La Planche;" you may now bend one elbow and bearing the weight of the body on it, extend the other hand above the head, and keeping the body and legs in just the same position, this is called by some the "Mercury" or "Vane."

These exercises are not necessarily performed in the order given here, but may be varied to suit the taste, strength and muscular development of the pupil, but you will find in nearly all these chapters the easiest movements are described first and generally the hardest and most difficult last.



CHAPTER VIII.

ON THE HORIZONTAL BAR.

THE exercises on the horizontal bar, are amongst the most useful and strengthening of gymnastic exercises, and perhaps also the most varied and attractive, as the early movements are so very easy that they may be performed by the merest tyro in manly exercise, and I generally notice that embryo gymnasts are usually fond of com-

mencing with something which looks showy and the first thing they will do on going into a gymnasium is to seize the bar and commence to pull themselves up, but they soon get satisfaction and then they go for something easier.

It is not necessary to describe all these movements as any one without instruction can place himself underneath a bar and pull himself up by his hands, and this if often repeated will be of great benefit to the muscles of the arms and body. In fact on a bar which will shift up and down and can thus be regulated to suit the height of every one, exercises can be performed almost as simple as the most preliminary forms of free movements or calisthenics. But before we commence let us see if the apparatus is of the right proportions, as it is not of the slightest use to attempt the exercises I am about to describe unless upon a properly constructed bar.

Now I will tell you what I consider the correct proportions of the bar before you attempt to get upon it. In the first place I have found hickory the best material for the bar itself, (which should be made to shift up and down); and if for a public gymnasium, the uprights should fit firmly into iron sockets in the ground, but for private use a bar supported as in Fig. 29 will answer every purpose and also possess the advantage of being portable. This form of construction is preferable, and it is much steadier as the principal is correct, the strength and rigidity being where most required, that is, at the top of the uprights, as in a bar fixed in the ground if without guy lines, the strength must be at the bottom, and thus the farthest removed from the place of greatest strain. In the bar shown above, the two uprights merely stand

upon the floor or ground, guys being screwed into the floor (if indoors), or fixed to stakes driven into the ground (if

FIG. 29.



out-doors). The height of the bar from the ground of course varies according to that of the gymnast, and the nature of the exercises. To get the full height the best way is to stand on tiptoes, and reach as high as you can, so as just to touch the lower side of the bar with both hands and then when you are hanging by the hands, the toes will swing clear of the ground. It is not so well to have the bar too high as it causes unnecessary fatigue, and some of the strength which is wasted in getting up would be found useful afterwards. Having determined the height of the bar, the proper length and thickness are now to

be considered; the length should be seven feet, and the diameter one inch and three quarters, with a steel rod or core one inch thick, running through the centre, if you have a bar without the steel core the diameter must be increased to two inches, and the length reduced to six feet, but although the bar is actually shorter, the spring will be greater, and the extra thickness will hinder so good a grip being taken.

The bar being now fixed in its proper position requires to be put in good condition. Most likely there will be a little grease on it from previous practice, which it is highly important should be removed before commencing; this is done in the following manner, take a wet cloth (without soap or soda, as any kind of alkali will raise the grain of the wood and make it rough), and rub the bar with it, then get a few feet of rope about sash line size, give it one turn around the bar and taking hold of the ends one in each hand and pull them up and down, gradually moving it from one end to the other, the friction will dry the wood, remove the grease and dirt and put on the bar a good surface. The bar being now in good condition, wash your hands clean and thoroughly dry them, you will find that there is no resin required, which every gymnast is compelled to use if the bar is not kept in good order; the use of resin is bad for various reasons, it will dirty your hands, and if you are not in constant practice it will cause blisters sooner than otherwise. I have sometimes seen the skin of hard hands torn, and wounds ensue preventing further practice for some time, but if you are obliged to use resin do it judiciously, powder a little and rub only the

tips of the fingers in it; avoid above all things getting it into the palms of the hands, as it will make them stick to the bar, and it is also very likely to cause jerks in swinging and the grip will not be so certain as when the hands move smoothly round. These details may appear rather tedious, but you will find them useful, as they apply to all apparatus where the wood is handled.

Now there is another thing you must bear in mind, and that is, the way in which you must take hold of the bar; some say that you should take hold of it as you would a handle, with the thumb underneath, but the proper way is the thumb on the same side as the fingers, if the thumb be underneath, in all ordinary swinging exercises, it has a tendency to draw the fingers off; although in some of the slow movements it may be under, yet, as a rule, it is better above.

Now if you will keep what I have said in mind, we will proceed to some of the exercises. Jump up to the bar and hang with the hands, the body and arms hanging perfectly straight and feet close together. Hardly anything looks worse than to see the legs swinging about in all directions when you are performing any exercise. To perform all feats quietly and easily, shows the finished gymnast and so far from violent exertions being the test of difficulty, the reverse is generally the case, and the easiest looking feats are very often the hardest and *vice versa*, and these irregular movements only tend to tire you.

Now having hold of the bar with both hands, draw yourself up until the chin is above the bar, and lower the body until the arms are quite straight again, now

try a few gentle exercises, such as hanging by each hand alternately, the other hanging by the side; walk the length of the bar with the hands, draw yourself with your chin above the bar and repeat the walk in that position; next swing yourself backward and forward at arms length until you can swing your body almost into a horizontal position, now draw yourself gradually up, then suddenly drop the whole of the right side, raise the left leg and throw it over the bar and with the hanging leg establish a good swing which will bring you up over the bar, try as much as you can to come up with the body as upright as possible. There

FIG. 30.



is another method of getting on to the bar, by bringing the leg up through the hands and with one good swing bring yourself up as in Fig. 30. You may try either of these methods, but nothing but continued practice will enable you to master either of them, but when you do and can get on to the bar in a respectable manner, you may consider you are making some progress.

We will now proceed to the leg swing or knee revolve, being in your last position, throw your right leg as far behind you as possible, at the same time slipping the other leg backward and catching by the bend of the knee, then throw the head back with a good swing (keeping the arms straight), and you will thus make one turn backward round the bar. You will find at first you are apt to make a half turn too much, but after a little practice you will be able to regulate the force of the first swing so as to go once round and come up in to your first position with a good balance; next try two or three turns without stopping, but always endeavor to finish above the bar, as at starting. For the forward swing or revolve, reverse the hands, keeping the whole weight of the body on the arms, throw the head well to the front and with one plunge forward, keeping tight hold with the hands and the body erect, you will make one forward revolution round the bar, after some practice you will be able to make a number of revolutions, this is a very useful and showy exercise.

Having accomplished the backward and forward revolve, we will now take a seat on the bar, try to balance yourself without holding by the hands, try to sit almost straight and again with the bar within the angle of the knee; we now come to the sit swing or free will revolve. The sit swing is somewhat similar to the leg swing, but of course more difficult; hold on to the bar with your hands, straighten the arms and let them support a great part of the weight of the body, now throw yourself backwards with a good swing, the object of this movement is to go quite round the bar in the swing

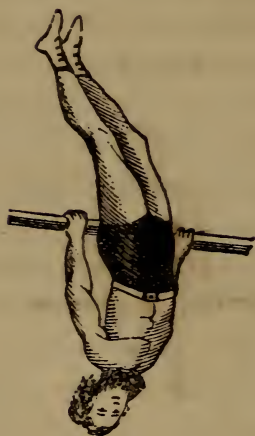
and thus make one complete revolution. In the forward sit swing the first start is the principal thing, as

FIG. 31.



the impetus gained will be sufficient to bring you up again, to get a good start you must raise the body as far away from the bar as possible, supporting the whole weight on the arms, now throw the chest out and the head back with the legs rather straight, then with a good plunge forward, keeping the arms stiff, you will go quite round, that is to say you will in time, for you must not think of succeeding at first in any of these feats, but perseverance will soon enable you to accomplish them. You will find in practising this exercise that some of your strength will be expended in getting on to the bar again after each failure, so I will show you a very good way of getting into the sitting position again while hanging as in Fig. 32. Straighten the body and draw your centre of gravity a little above the bar, then bending the body slightly backwards you will roll quite over so as to come into a sitting position again. This movement is called the backward pull.

FIG. 32.



I may here say that all the names of exercises which are given, and some of which may sound rather strange to the uninitiated, are actually in use among those who perform these feats and are not invented for the purpose of description.

The next performance to which I invite your attention is of rather an ambitious character and is called the short swing or circle. In the first place you must commence by getting on to the bar in the following manner: draw the chest up to the bar, then throw the head back and project the legs as far forward as possible and at the same time upward; the tendency of this movement will be that your hands holding the bar will form a kind of axis, while your feet will describe part of a circle, answering to the periphery of the wheel. Now while the legs are passing around straighten your arms and you will come down on the other side; of course this

is very difficult to accomplish and will require much practice, but you now should be somewhat "au fait" on the bar, and gaining confidence in your own powers. I should recommend learners however to lower the bar about a foot, so that they can spring off the ground if necessary. Now pull up to the bar bearing the weight on the hands with the arms stiff; the object is to revolve round the bar like a wheel on its axis. This you must try to do by throwing the upper part of the body forward with a good swing, at the same time keeping the arms rigid and the body a little away from the bar and endeavoring to give yourself enough impetus to go right round, passing beneath the bar and coming up in the first position; at first you will simply come off the bar into a hanging position underneath, but when you begin to master the feat, you will get a knack of supporting the body with the arms while you are turning round.

We now come to the arm revolve or Hindoo punishment, the name of which may be supposed to indicate, as it really does, a rather painful exercise to the muscles of the arms. But I will describe it as it is a very showy performance although not very difficult. But although I give a description of it here, let me not be misunderstood. What I wish to inculcate is, the general use of gymnastic exercises suitable to the powers of those who engage in them. These exercises may be performed on any or all of the apparatus here described, but it is not at all necessary that any one should master the whole of the feats in order to derive the expected benefit. Persons of a disposition at all nervous may confine themselves to movements in which there cannot be the slightest

risk, any more than in the ordinary avocations of life ; others may advance further and practice in a manner a little more exciting, while those who have the requisite combination of pluck and nerve, a desire to join the circus and a moderately robust frame, may attempt with perfect success any of the most complicated and difficult feats in gymnastics, such as somersault throwing and the flying trapeze.

The arm revolve is performed by getting on to the bar in a sitting position, then straighten the body and put the arms straight down behind you, and allow yourself to slip gradually down until the bar catches the inside of your arms, and commence swinging backward and forward until you get momentum sufficient to carry you

FIG. 33.



quite round the bar and with practice you will soon be able to revolve to your own satisfaction. Fig. 33 represents the ordinary manner of performing this feat, but to do it the reverse way (or backward) requires much more practice. Another way to do this feat is to straighten the arms along the bar and grasping it with the hands throw the body over to revolve. This is a performance which, when well done, takes wonderfully well with an audience, and creates more enthusiasm than much more difficult feats.

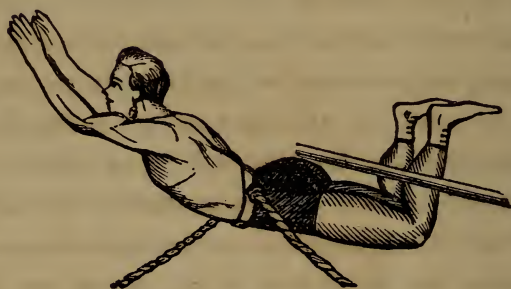
The hand grind is similar to the exercise last described, only that the hands alone grasp the bar which is only touched by the back and not by the arms at all.

To hang by the legs; a young beginner should practice this on a low bar, so that when he hangs by the legs his hands will touch the ground and thus when he is getting tired and cannot raise himself he may let his legs drop and come on to his hands on the floor safely. To commence get on to the bar in a sitting position, and then throw yourself off backward as for a sit swing, but instead of attempting to go round, drop the body and bend your knees and thus let them catch on the bar, getting a firm grip with them, at the same time letting go your hands; after you have staid in that position you may let the legs drop and come on to the floor. You may then get on to the bar again, hanging by the knees as before and practice swinging backward and forward as high as you can. At first the friction will make the legs a little sore, but it will soon harden with practise. Having obtained good command of swinging in this way, you may (when your body is in a forward horizontal position) venture to let go with the legs and letting them drop thus come on to your feet on the ground.

The fall back and swing off is done from a sitting position on the bar, and is done by throwing yourself backwards and bringing the body to a horizontal position forward then let go the knees; at first you will come on to your hands and knees, but you will soon overcome that when you gain confidence to let go at the proper moment. In first trying this you will most likely be

apt to hold on too long, not allowing sufficient swing to turn in order to come on to the feet; if you let go when

FIG. 34.



swinging back of course you must come on to your hands or head, but you must always endeavor to protect your head by your hands, by holding them beyond the head, thus ready in case of a slip. No careful gymnast need ever be afraid of injury if he uses his brain as well as his body, and you will find that if a mishap occurs, it is generally to some one who attempts exercises without taking into consideration in what different positions he may come off the apparatus in use. But all these exercises may be gone through safely if sufficient precautions are taken at first; and I advise the use of the "lunge" (described in the chapter on tumbling) for all performances of a fancied dangerous description as it begets confidence in the pupil.

There are a few other leg exercises which may be practised with advantage and which will afford variety and also help to bring all the muscles into play. One of these is, where you hang on to the bar with one leg, the other straight out, the toe touching the under side

of the bar and the movement is to bend the body up and down bringing the feet up touching the bar, do this with right and left legs alternately and it will strengthen them for the next movement which is called the fall back or hock swing.

This is a very difficult performance requiring great confidence as well as practice, and for some time you will find you will come off the bar as in the leg swing off previously described, and you will have to be well up in the swing off before you can expect to succeed, but when well done it is one of the most graceful and striking feats in gymnastics and one that is really an enjoyment to the performer, without any of the exhaustive exertion attendant on some of the other exercises.

To perform this sit on the bar as far back as you can and then let yourself fall backwards with your arms extended; as in keeping a tight hold with the legs, but before the body is below the bar straighten yourself and throw the arms back and the chest out which will give you swing enough to go right round into sitting position again, then when you can recover your sitting position again, you may repeat the movement, until you can do several revolutions in a swing, or a momentary balance may be obtained between each revolution which is the most difficult; there are some other exercises for the legs, if space and your patience would allow; but those I have described must suffice.

A performance which is very showy, is the standing balance on the bar. This may be practiced on a bar as low as you like, so that you can easily jump off, but of course it looks better on a bar of ordinary height.

While you are sitting on the bar lift one foot and gradually bring it up under you on to the bar, and then raise yourself up standing; this is a feat which of course

FIG. 35.



requires great strength in the legs and a good command of balancing power, now endeavor to walk forward and backward by shifting the feet and if you lose your balance jump off the bar altogether without trying to recover it; then get up again and hang by the toes, this will make a good finish after balancing on the bar. I generally do this after several balancing tricks on the bar, first on one foot and then on the other, and then turning round, finally letting myself down and dropping underneath, then hooking my toes on to the bar, I let myself hang down perfectly straight, folding my arms at the same time and then raising my body up take one foot off the bar followed by the other foot, slapping the thigh with the hand as if pushing the foot off the bar and come directly on to my feet, this is done without

stopping and has a good effect, but of course you must not expect to accomplish anything in this style for some time and therefore must be content simply to hang by your hands, and then bring your legs up and hook your toes over the bar, taking care the moment you let go with your hands, to straighten the body and stretch out your arms so as to reach the ground in order to take off the weight if you find your feet slipping off, if this should be the case, you must leave go your hold and come on to the ground; as I have explained, the proper way is to draw the body up from the hanging down position and take hold of the bar with the hands before taking the feet off, but at first you will find it rather difficult.

Now as vaulting over the bar is by no means a difficult feat, it should be done in good style to look well, going clean over in a swing, and will be found a very useful exercise and quite as well performed on the horizontal bar as on the vaulting horse, if your choice of apparatus should be limited. Try it first on a bar about three feet six inches from the ground, and gradually raise it, but take care not to overtask your powers by having it too high for you, as very often when young gymnasts find they are getting on and can manage a height of four feet six inches respectably, they must needs try a few inches higher and are thus very apt to get into a slovenly habit. Vaulting should be done with the body as straight and as far away from the bar as possible and should be practiced both left and right. Other movements which afford to the advanced gymnast the quickest way of getting on to the bar, are named

upstarts and jerks and are particularly good for short swings and other exercises which are commenced from the first position.

The upstart is, as its names implies, a way of getting on to the bar with a quick movement, partaking of the nature of a start, and is done by first hanging by the hands and then bringing the feet up to the bar, and

FIG. 36.



shooting them out as far as you can, which will give you so much swing that you will be able after a time to draw yourself right up on to the bar. This exercise is better learned by practice than by any description I can give.

The jerk is to achieve the same thing but without the swing. To perform this you must draw the legs up keeping the arms straight, then drop the legs suddenly and raise the body above the bar; the act of dropping the legs gives a kind of send up to the body and takes off the dead weight, rendering it easier to draw yourself up.

We now come to a movement which no amount of description will render easier, as it depends on sheer

strength, this is the slow pull up. This feat is performed by simply drawing the body up while hanging at arms length from the bar. You must get the hands well over the bar, so that, in fact, you hang on by the wrists. It is generally done with the thumb underneath the bar, (thus forming an exception to the general rule), otherwise as the whole weight is on the wrists; when you come up your hands are apt to slip off, which the placing the thumb on the under part prevents; when you have pulled up so your breast leans against the bar you will find that all your strength will be required, and you will find that by now raising the elbows you will get a greater purchase or lift and you must also raise the legs a little so as to counterbalance the weight of the body and to bring it up.

Another slow movement which also requires a great amount of practice, besides the indispensable muscular power, is to slowly revolve around the bar backwards in a horizontal position; catch the bar with the hands one over and one under, then lock one foot round the bar, the other leg thrown over the bar when in this position, the leg thrown over the bar is brought forward, which helps to bring the body up, then assist with the hands, and if you find it almost too much for you a swiag with the leg will assist.

The next movement which requires bodily strength and persevering practice are the back and front horizontals and are splendid exercises, they are performed by hanging in horizontal positions supported alone by the arms; the back is done by pulling through the arms and shooting the legs out in a line behind, at the same time

throwing out the chest and holding the head up or back.

FIG. 37.



Having now shown you the movements on the horizontal bar from the simplest to those requiring great strength I will now proceed to one of the most difficult of all the exercises, requiring great nerve as well as strength and it is called the giant swing or great circle. This performance consists in swinging round the bar at arms length and is very trying especially when several revolutions are made in a swing. Before you attempt this feat, however, it is imperatively necessary that you are well up in the short swing and you must prepare yourself by gradually getting the body further away from the bar. But when you actually attempt the giant swing, you must make up your mind for it and without any half heartedness throw yourself up almost into a hand balance on the bar, but without losing the momentum of the swing, and as you descend slightly bend the body backward, but just as you get to the bottom throw the legs suddenly forward and the head back and this jerk will give you a great impetus backward. Now you must, while you are going up, draw yourself a little closer by bending the arms, thereby

shortening the distance from the bar, and assisting the first impetus gained, and you should now come over the bar with the arms still bent and the chest thrown forward; you will now find that the hands are rather too far over the bar, the arms being bent and the body nearly perpendicular, this is what may be called the dead point or hand stand of the swing, and is a very awkward position to be in, but the secret of getting out of it and regaining the full force of the swing is what is called the shift, which is to give the hands a sudden turn, and bring the palms on to the top of the bar, which will give you power again to straighten the arms, and start for another revolution. If you cannot succeed in accomplishing the shift you will find that you will make another three quarter swing and come back with

FIG. 38.



your chest on the bar rather unpleasantly; but perseverance and confidence will eventually enable you to accomplish the giant swing forward.

You will observe that I am not now treating you as a novice, for no one should ever attempt feats of this kind unless he has become a tolerably good gymnast.

But this I should hope you are by this time, as I suppose you to have gone regularly on from one exercise to the next and from the easy to the difficult, as no one will find it of the slightest utility to commence in the middle of a book of this kind, and I should hope no one who is really in earnest to improve would pay the author such a poor compliment.

The giant swing or great circle backward is a performance of still more difficulty, get on to the bar as before and reverse the hands, placing them under the bar, and the thumb over and then pull up and incline the head and shoulders forward over the bar until your legs are going up, then push up on the arms until you get nearly a hand balance with the arms still bent, you will now begin to fall over, and at this moment straighten the arms, which will give you swing enough to come up over the bar again in your first position and ready for the second revolution; never practice this on a bar more than an inch and three quarters in thickness as the smaller the bar the better hold you will get. Now when you can accomplish the backward and forward giant swing you may try a few one way and then reversing the motion finish with a few the other way without coming off the bar or stopping the motion. To do this striking and adventurous looking feat you must commence with the backward giant swing and when you have made three or four revolutions, taking care not to tire yourself and are in the backward hand balance position (previously described), you must reverse the hands and throw yourself as far from the bar as possible, at the same time straightening the body

and you will then be ready for your forward giant swing.

There is another movement which makes a splendid finish to this feat, which is called the cut away. The performance of this feat demands great care in learning, but I consider this and the following as among the easiest advanced exercises on the bar; first put on the lunge (described in the chapter on tumbling) with some one on each side to hold the ropes, now swing as in commencing for the giant swing forward and as soon as you are level with the other side of the bar, let go with your hands, and you will turn completely round and come on to your feet on the ground; at the same time you let go the bar be careful to throw the head back and the chest out and you will be sure to alight in a graceful position.

The first time this graceful evolution was performed was by accident. A young circus performer while at his daily practice was trying a giant swing and the bar being too thick he could not retain his grasp when the

FIG. 39.



great strain of the swing took place, his hands slipped when in position (see fig. 39) and the effect was that he turned completely round in the air and came on to

his feet safely. Next day he related the circumstance and we concluded that it would be a grand finish to the giant swing and well worth learning, accordingly it was practiced with the lunge and we found it much easier than we had expected. The principal thing while practicing it is to get a good swing, but not quite so much as is required to perform the giant swing or else you are apt to turn rather too much and too quickly and so catch your feet against the bar, but experience must teach you the happy medium.

The last exercise I shall speak of in connection with the horizontal bar is the snap off. This is to sit on the bar with the body perfectly straight and bring the arms above the head and then let the body fall backwards and let it bend over the bar, throwing the head back and the chest out at the same time and you will then execute a kind of a back somersault on to the feet. This, of course, must not be attempted without first putting on the lunge and with the help of the assistants it will be found very simple and easy, although requiring great confidence; but you will find that when you have once done it you can always do it.

Two difficult movements are called the trussed fowl and the true lovers knot. To perform the first you hang on the bar, draw up the feet and place the insteps against the bar, push the body through the arms and remain in that position as long as you can; the latter is a school-boys trick and very difficult to do. Grasp the bar, pass the left knee through the right arm, until the inside of the knee rests against the inside of the right

elbow, now pass the right knee over the instep of the left foot, let go the left hand and with it grasp the right foot. You will now hang by the right hand in an attitude that professional circus tumblers can seldom assume.



CHAPTER IX.

ZAMPILLAEROSTATION, OR THE FLYING TRAPEZE.

OF all performances on gymnastic apparatus, the most fascinating is, perhaps, that elaborate form of swinging called on the circus posters by the title of Zampillaerostation, or the flying trapeze, first introduced in Paris by a Frenchman from Toulouse, named Leotard, and afterwards first introduced and popularized into this country by Wm. Hanlon, of the celebrated Hanlon brothers, and which has lately been brought so prominently forward in all our principal gymnasiums and in which we may recognise the old swinging bar of our youthful days, under a more ambitious designation. We all know the pleasure afforded by the common children's swing and the exhilarating effects of the quick motion through the air, even when sitting comfortably in a suspended chair, how intense then must be the glorious feeling of rushing through mid air solely dependent on the arms and the satisfaction of successively achieving the well judged change of bars, the graceful turn between them or the daring leap from one to the other. No one who has never experienced this can realize its peculiar charm,

and no one who has felt it is likely ever to forget it, particularly as this is an accomplishment which is long retained, so much depending on skill, though of course nerve and strength are necessary. You may be without the sight of a trapeze for years and have almost forgotten that such a thing is in existence and yet on coming across one again, all the old feeling of delight will return and you will (most likely) seize hold of it as eagerly as ever, of course making allowance for the increased gravity and consequent loss of impulsiveness attendant upon riper years and the dignity perhaps of being the father of a family. But these evidences of the march of time will doubtless be instantly brought to your recollection by the increased weight of your corpus and the diminished holding power in your arms.

I do not praise this exercise for the possession of any peculiar excellence in it, and here we may see a great contrast with other gymnastic performances, for although I can point to many amateurs who could give as good a performance on the horizontal bar or parallels as any professional whatever, yet this is by no means the case with the trapeze, excellence on which is very rare among amateurs, which is, no doubt, from the want of apparatus hitherto felt, and I am not aware of any one (professional or otherwise,) who can approach the great Maestro Leotard in performing upon it; of course many who have followed him can give a very good performance. And such is the ignorance of the public on this subject and the want of appreciation of really difficult gymnastic feats that the same indiscriminating and boisterous applause is often bestowed on far inferior artists.

But really some of the movements of Leotard upon the trapeze are really the perfection of what some one somewhere calls the poetry of motion, and rather resemble the gambols of children whose every movement is graceful, than the performance of feats requiring a rare combination of personal qualities and an immense amount of practice.

But there is no doubt that many who have seen these beautiful feats upon the trapeze, would like to be able to perform them, and if they have the necessary personal qualifications I see no reason why they should not, and therefore include these remarks and instructions on the subject.

FIG. 40.



But before commencing the flying trapeze, you may take a turn with the hand rings, in order to accustom

yourself to the ropes and also to get used to hanging by your arms in various positions; these, although called rings, are of various shapes and sizes, but the stirrup form are the most preferable, fixed to ropes suspended from a height of fifteen to eighteen feet, and hanging at a suitable height to allow the feet to clear the ground when hanging at arms length from them, you may commence by drawing yourself up (as in fig. 40), holding one ring at arms length and the other close to the body, then draw in the outstretched arm and straighten the other and repeat this as often as you like, as it is very good preliminary exercise for the trapeze. You can also practice back and front horizontals (the same as described in the chapter on the horizontal bar). Draw yourself quite up with your hands in the rings, and your arms straight and close to your sides; now from this position gradually spread the arms wide apart, suspending the body between

FIG. 41.



them and then let the body gradually sink down until you hang straight down by the arms again.

There are many other strength movements on the hand rings, but you will soon find them out for yourself and therefore I will pass on to the swinging exercises. Commence simply swinging backward and forward, increasing your momentum by drawing yourself up, contracting the arms as you ascend, and when at the highest, lowering your body with a drop and by this means you will swing higher each time, until you are able to bring your arms and legs straight and nearly in a horizontal position (see fig. 41). Also swing in different positions in order to get command of yourself while swinging; practice by drawing the legs over the head when at the end of the swing (see fig. 42),

FIG. 42.



passing back in this position at the other end, and then bringing the legs smartly over and shooting them straight out (in order to preserve the momentum) and coming back all straight again to the starting point, repeat this exercise several times and you will find it very good work for the muscles, also swing with the

hands held close to the groin, and supporting the body at arms length the head back and the chest thrown well forward, keeping yourself from pitching your head and shoulders too much forward at the end of the swing, by bending the arms and projecting the legs in a horizontal position which represents the bend forward like position which you assume when beginning to descend.

Another variety of this swing is, where the body is kept nearly horizontal all through and this movement is very good practice (when you come to the trapeze) for flying from one bar to the other when a long distance apart. You must well practice these swinging exercises with the stirrup rings until you are sufficiently advanced to venture on the trapeze bar.

The trapeze bars are generally about twenty-six inches in length and an inch and a quarter in diameter, with a steel core in the centre, which gives the proper weight as well as strength to the bar and the ropes should be neatly spliced into brass eyes firmly fitted or screwed on to the end of the bar.

Now for the first trial with the bar. Stand on the starting platform, (which is a small stage of light construction standing at a convenient distance from the trapeze and of a height suitable to start from), holding the bar in one hand (as in fig. 43), as you can get into a freer swing than when holding by both, and you must also be very careful to hold the bar so that your weight is thrown exactly in the centre. Now jump off the platform (at the same instant taking hold with the other hand), throwing yourself off with a good impetus in order to get swing enough to bring your legs well back

above and on to the platform again. Practice this until you can do it easily and without much exertion to yourself.

Next drop off the platform with a gentle swing and let go the bar at the end of the swing and come on

FIG. 43.



to your feet on the ground. Repeat this, increasing the swing gradually, and hanging upon the bar a little longer and further each time, until you are able to let go at a good height, and come on to your feet with the body nearly perpendicular and with a good command of yourself; this is done by jerking the upper part of the body forward when in the act of letting go, to counterbalance the impetus acquired by the legs you must continue this practice (which is merely jumping

off the platform with the assistance of the bar in your hands), and when you are well up in this movement, you may try the first fly from the first bar to the second, in the following manner: While standing on the platform (as in fig. 43) have the second bar set going with a moderate swing and when you see it at the dead point, at the end furthest from you, jump off as before and you will meet it midway between the two and you must content yourself, for the first few times, with merely touching it; do not attempt at first to catch it,

FIG. 44.



but accustom yourself to the nature of its swing, judging by the eye the length of the arc described and the

duration of the passage of the bar along it. Practice this for some time and when you feel confident enough let go and catch the other bar, and at the same instant jerk yourself well forward (as in fig. 44) and the effect will be, that should you miss the second bar, you will simply drop on to your feet.

The next feat that I should recommend you to attempt the accomplishment of will be the half pironette. To do this start from the platform and catch the second bar (as just described), of course completing the swing on it and when you come to the end of the backward swing, the first bar will be just behind you in its corresponding movement. Now the feat is to describe a half turn, which you must do by drawing yourself well up and at the same time giving the shoulders and head a good twist round and seizing the first bar; you will at first only be able to touch it and doing this you will send the bar and ropes swinging in all directions, but practice will soon enable you to grasp it in a proper manner with both hands and to repeat the feat several times without alighting.

Another very easy and showy feat is called the overthrow. To do this spring off the platform as before, but bring the body up supported by the arms, of course always watch the time of the second bar and practice will soon enable you to hit the right moment. Now throw the first bar right over your head and drop on to the second (as in fig. 45). Practice this movement at first with only a little swing and merely throw the bar away from you and come on to the ground on to your feet. I have seen many beginners who were so over anxious

to catch the second bar that they have only been able to take hold of it with one hand and the consequence

FIG. 45.



was that not having sufficient strength to support their weight with it they have come down in an awkward manner on the mattress or whatever was placed underneath to break the fall.

Another pretty exercise is called the sitting fly, and is done thus: After starting as before, get over the bar into a sitting position. Now I am supposing you to be well up in the movements on the horizontal bar and therefore well able to manage this without further instruction and the object is simply to drop off the first

bar from a sitting position and to catch the second bar, and after one swing to alight on the mattress. You must commence to practice for this by sitting on the bar, and after a little swing springing off on to the ground, gradually increasing the height at which you come off till at last you swing high enough to come quite on to the second bar.

Now I am going to give you something a little more difficult, as it is not much of a feat merely to pass from one bar to the other as you have done hitherto, and this difficult feat is called the flying leg swing. Start off the platform as before, but at the end of the swing, instead of letting go with your hands, hold on and throw your legs over the second bar, then let go the first bar

FIG. 46.



with the hands, giving it a good swing in doing so (to continue its motion), holding tightly with the bent part of the legs all through and swing until you come back again, and you will then be able to reach out again and take hold of the first bar again, which has by this time swung back again within your reach, now let go

with the legs and you will swing back and by drawing yourself up come back on to the platform standing. This is rather a striking feat and you must be able to hang well with your legs to do it in a good style; but even supposing you should make a slip (you may be a little tired from over practice), you must open the legs and turn out the toes and letting yourself slide down you will find your feet caught by the bar and ropes and yourself in a hanging position; this is a very simple feat and if you have proper boots on the ropes will not hurt you in the least.

We now come to the flying jump and it is done in this way; start from the platform and throw your legs over as before and let go with the hands, and when at the end of the swing let go also with the legs, throwing the arms and head up and you will come neatly over on to the ground on to your feet. If you have practiced the half fall back on the horizontal bar you will not find any difficulty in this. When you first begin have some one ready to catch you in case you should hold on to the bar too long.

We now come to what is called the leg fly, and is almost the same as the flying jump, only that instead of coming on to the ground you catch the second bar. To do this, start from the platform as for the ordinary fly, but instead of letting go the bar in order to catch the second, retain your hold and gradually draw yourself up until you are high enough to get your legs right up and hook them over the bar, outside your arms, one on each side. If you have mastered this movement on the horizontal bar, you will not find it difficult, but if

you are a novice in gymnastics, it will be of no use attempting the flying trapeze at all. By the time you

FIG. 47.



have accomplished this you will have completed the first forward swing and be returning with you face toward the platform, but when you arrive for the second time at the end of the swing, the second bar (which has been set in motion and is swinging in unison with you,) will be just behind you, so that, if you let go with your hands and stretch out your arms, and turning as in the dotted lines (in fig. 47) it will just come into your hands, that is, if you have swung in correct time with it, and having been left to itself it is sure to be right.

Now I am going to set you a task that will frighten you, the backward flying jump. This is performed off the second bar, and in a direction away from the first,

so that there shall be no chance of your toes catching upon it. Now your position upon the bar is the same as in the first position of the leg fly, but instead of letting go now, you wait until you are at the other end of the swing and then let go suddenly, throwing the head and arms back and a jerk will ensue which will turn you over and throw you completely on to your feet. Although this appears so difficult, I consider it one of the easiest movements on the trapeze, and the higher you swing the better you will be able to accomplish it. you must commence the practice of this feat by trying it while the bar is hanging quietly down and the lunge (previously described) may be used with advantage or you may get some one to hold your hands as you hang down, until you can do it by yourself. After you are able to manage this movement on the hanging bar, begin with a little swing, gradually increasing it as before, until you have confidence to throw yourself off at the full height. This feat has a splendid effect when done in a finished style and Leotard always wound up his performance with it, but instead of coming off as you would at first with a little swing, of course he made a much more showy affair of it and threw himself off when the ropes were almost in a horizontal position, and after making a graceful curve in the air, came down in an easy and elegant attitude, which showed the great master. This movement you will find much easier than it looks, and when you can make a certainty of coming off when the bar has a little swing do not be afraid of increasing the movement, as you will find that as you swing higher it is actually

easier and particularly if you are at all good at somersault movements.

I now come to a very pretty movement with which I shall conclude my remarks on the flying trapeze, and this is the flying somersault, which is the same as the cutaway from the horizontal bar (as before described), but is much easier as well as more showy, but the

FIG. 48.



difficulty is to make up your mind, the first time, to let go the bar, but, as in the last exercise the higher you go the easier you will find it—in fact it cannot be done without a good swing. It is best to have the second bar hauled away and fastened or held on one

side when you commence the practice of this feat. Start off the platform as before and when you are at the end of the swing, draw your legs up in front of you; now let go and throw the arms and head back and the chest out all in one movement, which will give you sufficient turn to bring you right on to your feet; fig. 48 shows the position you are in just after letting go and the way in which you come down, and the dotted lines indicate the curves described by the hands and feet in the movement. It is requisite in first practicing this to have two assistants in case you do not get sufficient turn, and are likely to come down awkwardly. They stand one on each side, ready to give you a "pat" or lift of strength, sufficient to bring you up standing.

In concluding let me say that it is not very difficult to perform these beautiful feats, but of course you must be well up in advanced gymnastics and if you can throw a decent somersault you will find no difficulty in them whatever; but still you may succeed on the trapeze without being able to throw a somersault, the principal requisite being courage or a kind of "dash." Do not be nervous, but go at it with determination and you will succeed, but if you are thinking of letting go in the wrong place or of holding on too long, you are sure to do one or the other and fail. But say to yourself with decision, 'I must let go at the end of the swing and throw my head and arms well back,' and you are safe to make your somersault. The power of concentration is invaluable, and in fact, almost indispensable in performing these feats, and you must take care

never to attempt any new exercise, unless in good form and in sound health, mind and body. But you will find that the first time is generally the most difficult and after mastering any of these showy exercises once, you can always do them, but as I have just said, if you are tired or out of sorts either bodily or mentally you must not practice these kind of exercises.

Having now gone through all the most important feats and shown you as much as it is possible to do by mere description and illustration, the rest depends on your own perseverance, feeling sure that whatever efforts you may make will be amply rewarded by the beneficial results experienced.



CHAPTER X.

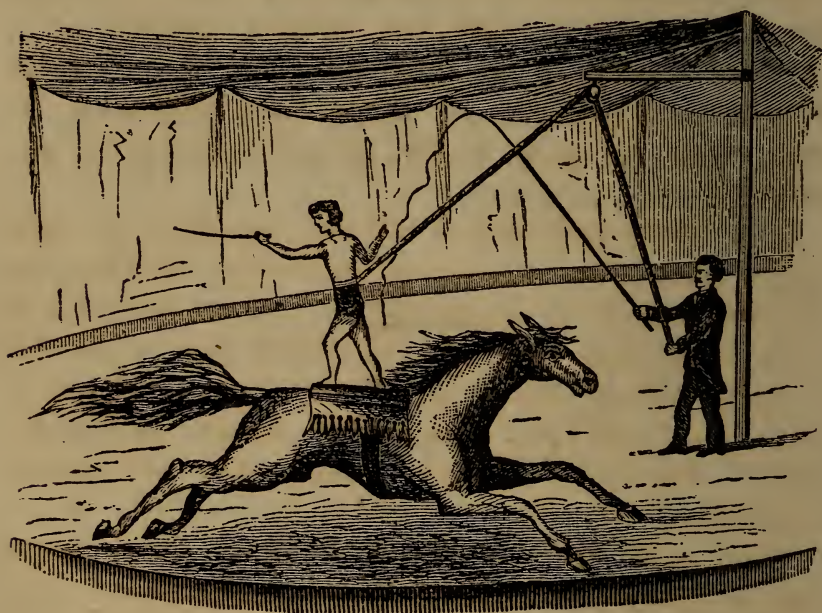
HORSEBACK RIDING.

THE art of riding bare back or on a "pad," as it is called, being a very broad padded saddle that the performer stands up on to accomplish his or her wonderful feats of pirouettes and somersaults, is now accomplished very easily, merely requiring a previous knowledge of gymnastics, and plenty of time for practice and success must follow. Now in the training of pupils for the circus ring by systematic professionals injuries are never inflicted, even in teaching them to

ride, an ingenious appliance known as the "mechanic" precludes the possibility of dangerous falls.

The "mechanic" was invented by Mr. S. Q. Stokes, the man who brought out the great rider, Ella Zoyara, and is simply a strongly braced arm standing out from

FIG. 49.



the centre pole at right angles with it and so arranged that it can easily be moved around at any rate of speed desired. Through a little pulley block at the extremity of this arm a rope is run, at one end of this rope is a stout snap hook which is fastened either to a belt about the pupil's waist or to a "harness," something like a combination of suspenders, braces and belt, which

some pupils prefer to wear. The other end of the rope is held by the teacher. Thus prepared the pupil is mounted on a pad, the broad flat saddle, on a horse and started moving around the ring. The rope dangles loosely overhead, while the pupil practices balancing, turning, dancing, jumping, &c., &c., and when somersaults are to be attempted is drawn off to one side by a thin line attached to it, so as to be out of the way, but the instant the pupil loses balance, stumbles or in any way is about to fall, the quick eye of the teacher detects the danger and his strong hand pulling on the rope swings the pupil in the air, while the horse goes galloping on.

It is hardly necessary to tell you that there are some simple rules to be observed in practicing. One is, never overtire yourself by practicing too long as that will do more harm than good and be careful not to get into a heat, without having a wrapper handy to put on when you leave off. And do not practice after a full meal. But these obvious considerations will present themselves.

Dress must also be suitable, as it is highly important to have all the limbs free and unfettered and therefore light and loose garments, and gymnastic shoes should be worn. A belt may be used by those who require it, but it is not indispensable



CHAPTER XI.

APPENDIX.

As an appendix to this work, I have attached an old copy of an agreement for the guidance of young gymnasts that they may know how contracts are made with managers of circuses.

GIRARD, PA., April 1st., 1863.

Articles of agreement made and entered into this day, between Dan Rice, Manager, party of the first part, and Tony Denier, Artist, party of the second part.

Said Dan Rice engages said Tony Denier for a season of thirty weeks, commencing on or about Monday, April 1st, at a salary of two hundred and fifty dollars (\$250) per week, also board, washing and all travelling expenses, the above mentioned sum to be paid said Tony Denier each and every week during the continuance of this agreement. Said Tony Denier in consideration of the above, promises to give his services as hereinafter specified to the said Dan Rice, performing semi-daily, except Sundays, during the term of this agreement.

Said Tony Denier hereby agrees to give his services as Clown, Pantomimist, tight rope and wire walker, trapeze, tumbling and horizontal bar performer, principal and scenic rider, object holder and to make himself generally useful during time specified above, at said salary of two hundred and fifty dollars per week, board, washing and all travelling expenses.

Said party of first part further agreeing to furnish said party of second part with one or two horses every morning of each week for rehearsals of his new act of equitation.

Signed, sealed and delivered this the First day of April, Eighteen Hundred and Sixty-three, in the City of Girard, State of Pennsylvania, in the presence of

Witnesses for Dan Rice,

R. E. J. MILES. }
BURR ROBBINS. }

DAN RICE.



Witnesses for Tony Denier,

P. T. BARNUM. }
YANKEE ROBINSON. }

TONY DENIER.



ARNOLD'S

Dialogues, Plays and Speeches.

A collection of short Dramatic Sketches, Witty and Sparkling Dialogues, and a variety of Pathetic, Serious and Comic Speeches. Designed for the use of schools, social gatherings and evening parties, by ANDRE ARNOLD.

CONTENTS.

DIALOGUES:

Mrs. Sniffles' Confession.—1 Male and 1 Female character.

The French Cook.—2 Male characters.

Examination Day at the Seminary.—11 Female characters.

Fashionable Requirements.—3 Female characters.

The Poet Under Difficulties.—5 Male characters.

The Goddess of Folly.—12 Female characters.

The Light of Love.—2 Male characters.

The Debating Club.—4 Male characters.

The Fox and the Ranger.—2 Male characters.

PLAYS:

A Noble Vagabond.—A Sketch in 1 Act. 2 Male characters. Costumes, Spanish. Scene, simple. Time in representation, fifteen minutes.

The Three Men of Science.—A Comic Sketch in 1 Act. 4 Male characters. Costumes and scenes easy. Time in representation, thirty minutes. This is a very laughable piece, and cannot fail to "bring down the house."

Slighted Treasures.—A Petite Comedy in 1 Act. 4 Female characters. Costumes, modern. Scenery, plain. Time in representation, forty-five minutes.

The Harvest Storm.—A Domestic Drama in 1 Act. 10 Male characters. Costumes, modern. Scene, simple. Time in representation, forty minutes.

A Silent Woman.—Comedietta in 1 Act. 1 Male and 1 Female character. Costumes, modern. Scene, a drawing-room. Time in representation, twenty minutes.

Furnished Apartments.—A Comic Interlude in 1 Act. 5 Male characters. Costumes and scenery easy. Time in representation, fifty minutes.

Tact and Fact.—A Comic Sketch in 1 Scene. 1 Male and 1 Female character.

Costumes, modern. Scene, a drawing-room. Time in representation, fifteen minutes.

The Babes in the Wood; or, The Ferocious Uncle and the Avenging Robins.—A Domestic Tragedy in 1 Act. 7 Male characters. Costumes and scenery easy. Time in representation, thirty minutes.

Too Attentive by Half.—A Comic Sketch in 1 Act. 2 Male and 1 Female character. Costumes, modern. Scene, a handsomely furnished apartment. Time in representation, thirty minutes.

Decidedly Cool.—A Comic Sketch in 1 Act. 2 Male and 1 Female character. Costumes, modern. Scene, simple. Time in representation, twenty minutes.

Killing Time.—A Comedietta in 1 Act. 1 Male and 1 Female character. Costumes, modern. Scene, an elegant apartment. Time in representation, twenty-five minutes.

SPEECHES:

Rory O'Moore's Present to the Priest.
The Widow Bedott's Letter to Elder Sniffles.

The Yankee Landlord.
Lord Dundreary's Riddle.
Antony and Cleopatra.
Lecture on Bad Boys.
Hezekiah Stubbins' Oration, July 4th.
Old Sugar's Courtship.
Mr. Caudle Wants a "Latch-Key."

A Mother to Her Boy.
The Falls of Lodore.
The Battle of Ivory.
"All We Ask is to be Let Alone."

The Two Roads.
Custer's Last Charge.
Spartacus to the Gladiators at Capua.
Josh Billings on Courting.
The Three Warnings.
The Debating Society.
Jimmy Butler and the Owl.
Aurelia's Unfortunate Young Man.
A Showman on the Woodchuck.

1 Volume, Neat Paper Covers. Price.....30 cts.
Bound in Cloth. Price.....50 cts.

Sent by mail, on receipt of the price, by

HAPPY HOURS COMPANY, Publishers,

No. 1 Chambers Street, New York.

MINSTREL GAGS

And End-Men's Hand-Book.

Containing some of the best jokes and repartees of the most celebrated "burnt cork" performers of our day. Bones and Tambo in all sorts and manner of scrapes. Also, containing a rich collection of Ballads, humorous and pathetic, Ethiopian Dialogues, Sketches, Plantation Scenes, Eccentric Doings, Humorous Lectures, Laughable Interludes, Huge Africanisms, Burlesque Speeches, Mirth-provoking Witticisms, Conundrums, Yarns, Plantation Songs and Dances, etc., etc. In short, a complete Hand-Book of Burnt Cork Drollery, which will be found alike useful to the professional and amateur.

CONTENTS.

A Bird that Can't be Plucked.	From de Poiks.
Annihilating Time and Space.	Gal from Lackawanna, The.
Beautiful Isle of the Tropical Sea.	Girl at the Sewing Machine, The.
Bet, The.	"Go Work for Your Libin'."
Big Fortune, A.	Hannah Jane and Me.
Blackberrying.	How Bones Became a Minstrel.
Bones and his Little Game.	How Tambo took his Bitters.
Bones and the Monkey Tricks.	Impulsive Oration.
Bones as a Fortune Teller.	Jeallusest of Her Sect.
Bones as a Legitimate Actor.	Legal Problem, A.
Bones as a Prize Fighter.	Liberal Discount for Cash.
Bones as a "Stugent in de Expensary."	Manager in a Fix, The.
Bones as a Walkist.	Mathematics.
Bones assists at the Performance of a	Merry Life, A.
New Piece.	Momentous Question.
Bones Attends a Spiritual Seance.	Mosquitoes.
Bones gets Stuck.	Notes.
Bones in Love.	Ob Course.
Bones keeps a Boarding-House.	Pomp and Ephy Green.
Bones on George Washington.	Presidency on de Brain.
Bones on the Light Fantastic.	Proposed Increase of Taxes.
Bones Plays O'Fella.	Railroad Catastrophe.
Bones sees a Ghost.	Ring, Ring de Banjo.
Bones 'Slopes with Sukey Sly.	Rough on Tambo.
Bones tells a "Fly" Story.	School's In.
Brudder Bones as an Inkslinger.	Shakspeare with a Vengeance.
Brudder Bones in a New Character.	Simple Sum in Arithmetic.
Brudder Bones' Love Scrape.	Tambo's Traveling Agent.
Chestnut Tree, The.	The Pervisions, Josiar.
"Collud" Ball, The.	Thieves.
Conundrums.	Tonsorial.
Dancing Mad.	Toast, A.
Dat's What I'd Like to know.	Uncle Eph's Lament.
De Mudder of Invention.	Waiting to See Him Off.
Difference, The.	Way Down in Georgia 'Fo' de Wa'.
"Far Away in Alabam'."	Western Serenade.
Four-Eleven-Forty-Four.	You Bet.
Four Meetings, The.	Etc., Etc., Etc.

PRICE 30 CENTS.

Sent by mail, on receipt of the price, by

HAPPY HOURS COMPANY, Publishers,

No. 1 Chambers Street, New York.

DARKY PLAYS.

A collection of Ethiopian Dramas, Farces, Interludes, Burlesque Operas, Eccentricities, Extravaganzas, Comicalities, Whimsicalities, etc., etc. As played by the principal "burnt-cork" performers all over the Union. In Six Parts. 16mo. Illuminated paper cover.

CONTENTS OF EACH PART.

PART I.—*Deaf—In a Horn*; 1 Scene. 2 Male characters.—*Desdemonium*; 3 Scenes. 6 Male, 1 Female character.—*De Trouble Begins at Nine*; 1 Scene. 2 Male characters.—*Challenge Dance*; 1 Scene. 3 Male characters.—*Mishaps of Cæsar Crum*; 3 Scenes. 3 Male, 2 Female characters.—*New Year's Calls*; 5 Scenes. 5 Male, 2 Female characters.—*Nobody's Son*; 1 Scene. 2 Male characters.—*Scipio Africanus*; 3 Scenes. 3 Male, 1 Female character.—*Scenes at Gurney's (Scenes in the Studio)*; 1 Scene. 3 Male characters.—*16,000 Years Ago*; 1 Scene. 3 Male characters.—*Dancing Mad*; 1 Scene. 6 Male, 1 Female character.

PART II.—*The Coopers*; 1 Scene. 6 Male, 1 Female character.—*Jolly Millers*; 1 Scene. 3 Male, 1 Female character.—*Mischievous Nigger*; 1 Scene. 4 Male, 2 Female characters.—*Sham Doctor*; 3 Scenes. 4 Male, 2 Female characters.—*Virginia Mummy*; 4 Scenes. 6 Male, 1 Female character.—*Fighting for the Union*; 3 Scenes. 4 Male, 2 Female characters.—*Dixie*; 1 Scene. 3 Male, 1 Female character.

PART III.—*Ticket-Taker*; 1 Scene. 5 Male characters.—*Uncle Jeff*; 5 Scenes. 5 Male, 2 Female characters.—*Black Shoemaker*; 1 Scene. 4 Male, 2 Female characters.—*Rooms to Let*; 1 Scene. 2 Male, 1 Female character.—*Troublesome Servant*; 1 Scene. 2 Male characters.—*Oh, Hush!* 3 Scenes. 4 Male, 1 Female character.—*Quack Doctor*; 1 Scene. 4 Male, 1 Female character.—*Darky Tragedian*; 1 Scene. 2 Male characters.

PART IV.—*Three Black Smiths*; 1

Scene. 3 Male characters.—*Great Arrival*; 1 Scene. 3 Male characters.—*Les Miserables (Unhappy Pair)*; 1 Scene. 3 Male characters.—*Hop of Fashion*; 2 Scenes. 5 Male, 2 Female characters.—*The Wreck*; 1 Scene. 4 Male, 2 Female characters.—*Dat Same Old Coon*; 2 Scenes. 4 Male, 2 Female characters.—*De Maid ob de Hunkpuncas*; 1 Scene. 2 Male characters.—*Bones at a Raffle*; 2 Scenes. 3 Male characters.—*An Elephant on Ice*; 1 Scene. 2 Male characters.

PART V.—*Magic Penny*; 3 Scenes. 6 Male, 1 Female character.—*Vilikens and Dinah*; 1 Scene. 4 Male, 1 Female character.—*Old Hunks*; 1 Scene. 3 Male characters.—*Highest Price for Old Clothes*; 1 Scene. 3 Male characters.—*Stage-Struck Darky*; 1 Scene. 2 Male, 1 Female character.—*Black Crook Burlesque*; 2 Scenes. 7 Male, 2 Female characters.—*Turkeys in Season*; 2 Scenes. 3 Male characters.—*Old Dad's Cabin*; 1 Scene. 2 Male, 2 Female characters.—*Aunty Chloe*; 1 Scene. 1 Male, 1 Female character.

PART VI.—*Bone Squash*; 8 Scenes. 9 Male, 3 Female characters.—*The Black Statue*; 1 Scene. 4 Male, 2 Female characters.—*Mazeppa*; 2 Scenes. 7 Male, 2 Female characters.—*Jack's the Lad*; 6 Scenes. 7 Male, 2 Female characters.—*Feast*; 1 Scene. 4 Male, 2 Female characters.—*The Hypochondriac*; 2 Scenes. 2 Male characters.—*The Actor and the Singer*; 1 Scene. 4 Male characters.—*Shylock*; 3 Scenes. 5 Male, 2 Female characters.—*Old Uncle Billy*; 1 Scene. 2 Male, 1 Female character.

PRICE, EACH PART, 30 CENTS.

Sent by mail, on receipt of the price, by

HAPPY HOURS COMPANY, Publishers,

No. 1 Chambers Street, New York.

LITTLE PLAYS FOR LITTLE PEOPLE.

A series of favorite Tales of childhood, arranged in a dramatic form for home performance, school exhibitions, etc. With full directions as regards management of costumes, scenery, etc.

CONTENTS.

Aladdin and the Wonderful Lamp.—A Drama of ups and downs, for young ladies and gentlemen, in 2 Acts. 6 Male and 3 Female characters. Mandarin, ladies in waiting, maids of honor, ushers, guards, gamins, etc. Costumes elaborate. Scenes, interiors and exteriors. Time of representation, one hour.

Blue Beard; or, Female Curiosity.—A Sensation Drama in 2 Acts. 6 Male and 2 Female characters. Costumes, Turkish. Scene, a room in Blue Beard's castle. Time of representation, thirty minutes.

Frog Prince (The).—A Fairy Play in 1 Act. 2 Male and 1 Female character. Costumes, doublet, hose, puffed breeches, Spanish cloak, regal robes, long mantle and train, etc. Scene, a wood and apartment in a palace. Time of representation, twenty minutes.

Jack the Giant Killer.—A Fairy Play in 1 Act. 4 Male and 3 Female characters. Costumes, Knickerbocker suit, cap and feathers, short coat, cap, etc., for JACK, any grotesque dress for GIANT, negligé dress for ladies. Scene, a plain room. Time of representation, twenty minutes.

Little Red Riding Hood.—A Fairy Play in 1 Act. 3 Male and 3 Female

This book contains full directions for producing the "elaborate scenery and costumes" of the above plays in any parlor, at very little trouble and expense.

PRICE 30 CENTS.

characters. Costumes, wolf's mask, tunic, short wide trousers, long boots, mob cap, quilted petticoat, etc. Scene, interior and exterior of cottage. Time of representation, twenty-five minutes.

Little Silver Hair and the Three Bears.—A Pastoral Drama in 1 Act. 2 Male and 2 Female characters. Costumes, bear's head mask, top boots, flowered waistcoat, "girl of the period" dress, little girl's dress. Scene, wood and interior of cottage. Time of representation, fifteen minutes.

Loves of Little Bo-Peej (The).—In 1 Act. 5 Male and 4 Female characters. Costumes, square-cut coats, knee-breeches, flowered waistcoats, silk stockings, shoes and buckles, farmer's dress, flowered gown, quilted petticoats, traveling dress, shepherdess' hat and ribbons, etc. Scenes, kitchen and a field. Time of representation, forty minutes.

Robin Hood; or, The Merry Men of Sherwood Forest.—A Sylvan Drama in 2 Acts. 11 Male and 3 Female characters. Costumes, tunic, armor, tights, russet boots, bishop's dress, monk's dress, crown, dresses trimmed with ermine, etc. Scenes, a forest, a grand hall. Time of representation, forty-five minutes.

HOW WE MANAGED OUR PRIVATE THEATRICALS; Or, a Guide to the Amateur Stage.

Containing plain directions for the construction and arrangement of the Stage, painting the Scenery, getting up the Costumes, making the Properties and Accessories, Hints on Stage Effects, instructions for making Calcium Lights, etc., etc. Prepared for the use of schools, private families and dramatic clubs.

CONTENTS IN PART.

Introduction. Construction of a Stage. Proscenium and Auditorium. The Curtain and Drop. Lighting the Stage. Scenery and Scene Painting. Costumes, Properties and Accessories. Stage Effects, etc., etc.

Sixteen Descriptive Illustrations and Diagrams.

Penelope Anne—A Musical Farce in 1 Act. 4 Male, 1 Female character. Costumes and Properties easy. Scene, Public Room in a small hotel on the Continent. Time in representation, about thirty minutes.

PRICE 25 CENTS.

Either of the above will be sent by mail, on receipt of the price, by

HAPPY HOURS COMPANY, Publishers,

No. 1 Chambers Street, New York.

PARLOR AMUSEMENTS FOR THE YOUNG FOLKS.

Designed for the use of Schools, Church Societies, Home Amusement, etc., etc. By G. B. BARTLETT. New edition. Revised and enlarged. Every one of the entertainments contained in this work have been tried before large audiences in hundreds of cities, under the personal supervision of the author, and they are now simplified and arranged for performance by old and young.

CONTENTS.

Hints on Tableaux.	Villikens and His Dinah, an Illustrated Ballad.
Scenes in the Life of Marie Stuart.	Charades (fifteen different ones).
Elaborate Tableaux.	Games of Thought.
The Lily Maid of Astolat.	The Mental Index.
Jarley Wax Works.	Declamation, with Selections.
The Babes in the Wood, a Pantomime.	Social Amusements, or, Full Directions for a Hall Entertainment and how to prepare it in any City or Village.
The Magic Mirror, a Vision.	Private Theatricals.
The Miser's Supper, a Pantomime.	List of Plays suitable for Private Performances.
Love in Ambush, a Pantomime.	
The Sleeping Beauty, a Pantomime.	
Auld Robin Gray, an Illustrated Ballad.	
The Mistletoe Bough, an Illustrated Ballad.	
Neat Paper Covers. Price.....	30 cts.
Bound in Cloth.....	75 cts.

Parlor Tableaux; or, Animated Pictures.

For the use of Families, Schools and Public Exhibitions. By TONY DENIER, author of "Tony Denier's Parlor Pantomimes," "Amateur's Guide," "Shadow Pantomimes," etc. Containing about eighty popular subjects, with plain and explicit directions for arranging the stage, dressing-rooms, lights, full description of costumes, duties of stage manager, properties and scenery required, and all the necessary directions for getting them up. Among the contents there are nine tableaux for *male* and an equal number for *female* characters only. A great number of them introduce groups of boys and many more groups of girls only; others again introducing both; and still more in which entire classes can take part. Everything is stated in a plain, simple manner, so that it will be easily understood; everything like style or unnecessary show has been avoided. For public or private entertainment, there is nothing which is so interesting and instructive as the tableau. Price.....25 cts.

Shadow Pantomimes; or, Harlequin in the Shade.

How to get them up and how to act in them; with full and concise instructions and numerous illustrations. Also, full and complete descriptions of properties and costumes.

CONTENTS.

Introduction; Shadow Bluff, or, Who's Who? Tooth Drawing Extraordinary; Amputation like Winking; The Haunted House; We Won't Go Home till Morning; Jocko, or the Mischievous Monkey; The Madcap Barber; Cribbage, or, The Devil among the Cards; The Lover's Stratagem; The Game of	Base Ball; Regular Hash, or, The Boarding-House Conspiracy; The Mechanical Statue; The African Sernaders; The Model Prize Fight; The Magic Cask, or, The Industrious and Idle Apprentice; The Tragical Duel, or, The Comical Rivals; Old Dame Trot and Her Comical Cat.
---	---

It has been the aim of the author to provide harmless home amusement for old and young, excluding everything objectionable to sound morality and good home-training. By Tony Denier, Pantomimist, author of "Tony Denier's Parlor Pantomimes," "Parlor Tableaux," "Amateur's Guide," etc. Price.....25 cts.

Either of the above sent by mail, on receipt of the price, by

HAPPY HOURS COMPANY, Publishers,

No. 1 Chambers Street, New York.

EVERY BOY HIS OWN MANUFACTURER.

Containing instructions in Carpentry, Turning, Boat Building, and Glass Blowing, with full instructions how to make Steam Engines, Locomotive Engines, Electric Telegraphs, Steamboats, Dioramas, Clocks, Brackets, Telescopes, etc. Profusely illustrated. Five Parts.

CONTENTS OF EACH PART.

PART 1. Carpentry, 33 Illustrations. Turning in Wood and Ivory, 18 Illustrations. How to make a Steam Engine, 2 Illustrations.

PART 2. How to make a Locomotive Engine, 18 Illustrations. How to make a Model Steamboat, 4 Illustrations. How to make a Steam Cylinder, 6 Illustrations. How to make a Cheap Rowing Boat, 5 Illustrations.

PART 3. How to make Paddle Wheels for a small boat, 5 Illustrations. How to make a Screw Propeller for a small boat, 3 Illustrations. How to make a Hydraulic Propeller for a small boat, 7 Illustrations. How to build a Cheap Canoe, 5 Illustrations. How to make and work an Electric Telegraph, 6 Illustrations. How to make a cheap Vertical Drilling Machine, 2 Illustrations. How to make a Simple Galvanic Battery. How to make a Diorama, 2 Illustrations. How to make a clock for twenty-five cents, 4 Illustrations. Home-made Brackets, 6 Illustrations. Hanging Portfolio, 1 Illustration. Parisian Whatnot, 1 Illustration. How to make Balloons. Gilding on Glass.

PART 4. How to make a Calcium Light, 2 Illustrations. Art of making Fire-works, 8 Illustrations. How to make a Magic Lantern, and paint the Slides. How to make an Aquarium, 3 Illustrations. How to make an Achromatic Telescope, 2 Illustrations. Glass Blowing for Boys, 2 Illustrations.

PART 5. Electrotyping—Electricity; simple, cheap apparatus; Moulds; Solutions; to make a Medallion; Zinc; Copper; Circuits; Our Experiment; Positive; Negative; Action of the Acids; Various Batteries; Weights Deposited; the Lead Tree; Quantity; Intensity; Arrangement of Cells; Uses of Electricity; Elastic Moulds; Copying of Busts or Statuettes; to prepare the Moulds; the Soluble Mould; a Better Plan; a Cast in Plaster; a Cast in Wax; to prepare the Figure; the Copper Mould; divided Moulds; Electro Deposits for Natural Objects—21 Illustrations.

Price, 25 cents per part, or \$1.00 the set.

Sent by mail, on receipt of the price, by

Happy Hours Company, Publishers,

No. 1 CHAMBERS STREET, NEW YORK.

X 832 4





LIBRARY OF CONGRESS



0 010 924 498 3

